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DWM 438

"I'm a great believer that a healthy scare is a very good thing..."

20

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LETTER FROM THE EDITOR

We're back! And let's go for Round Two!

I don't know about you, but that summer whizzed past for me. It hardly seems like any time at all since *A Good Man Goes to War* went out on BBC One – perhaps because we've had the remarkable *Torchwood: Miracle Day* to enjoy in the meantime. Oh, that and my *other* new favourite TV programme: The News. Seriously, what on earth is going on?! If someone had suggested recent real-life events as the basis for a comic strip story, I would have rejected it for being too far-fetched.

But now the Doctor and friends are back in town – so we can all get back to something a bit more realistic. Such as what would happen if you went back in time to kill Adolf Hitler before World War Two started. Hitler is probably one of our more unlikely cover stars (he's just pipped by the three old gits from *Shada* on **DWM** 81's cover, I reckon), but the episode itself promises to be unforgettable. Let's face it, only *Doctor Who* could get away with something as breathtakingly bonkers as this. (Oh, and possibly *'Allo 'Allo*. But only *Doctor Who* would do it with a time-travelling telephone box. Although *'Allo 'Allo* would probably do it with a waitress disguised as a nun carrying an exploding knockwurst sausage. Oh, okay, *'Allo 'Allo* wins. Then again, *'Allo 'Allo* isn't on telly anymore. So *Doctor Who* wins.)

This issue, as you might expect, brings you all the best previews, photos and interviews to celebrate the start of the new series – not to mention the start of an epic 'season finale' in our current comic strip saga. Oh yes, we've been planning a story arc of our own – and writer Jonathan Morris has a few surprises up his sleeve over the next few issues. (You might even want to fish out your old issues and re-read the strips from **DWM** 421 onwards again...)

But most importantly of all, on the evening of 27 August, switch on to BBC One, as your favourite Saturday night TV show makes its return. Whatever you do... *DON'T SCARE THE HERR!!*

Tom

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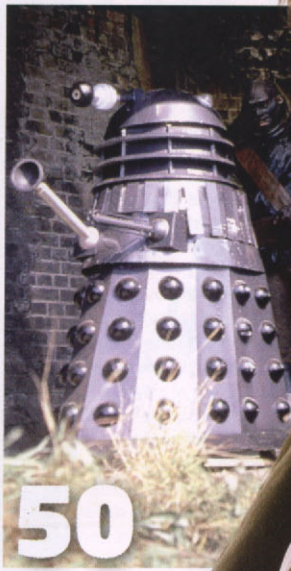
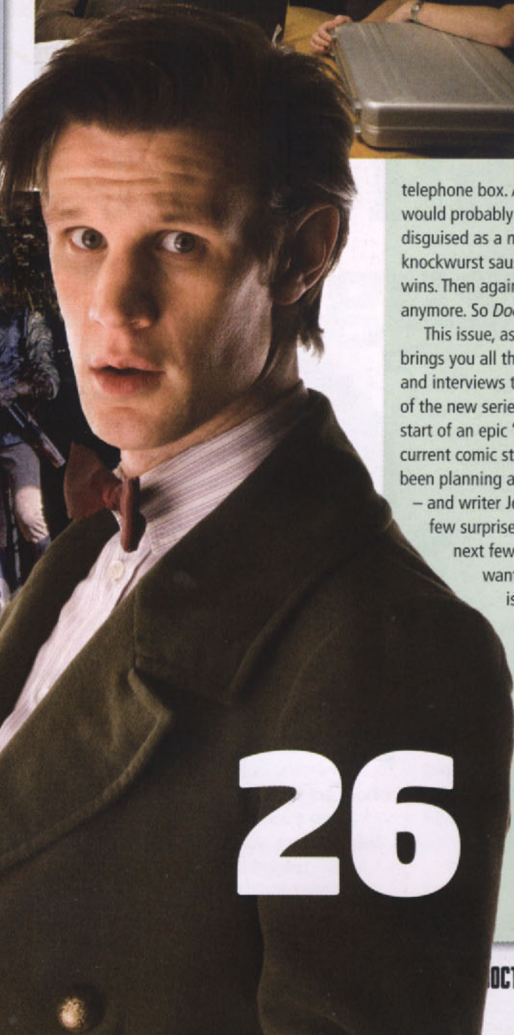




PRODUCTION NOTES...

Steven Moffat - *Doctor Who*'s showrunner - writes (almost) exclusively for DWM...

This month, Steven's been busy. *Very* busy. After several emails from editor Tom, we received this reply...

OK, I'll be honest. This is me, waving a white flag. This month, caving in on my head, in no particular order: the last block of *Sherlock*, the script for the *Doctor Who* Christmas Special, writers' meetings for next year's series, all the press stuff for the launch of this year's... something had to give. Reader, forgive me... it was *Production Notes*.

(Somewhere in LA, the giant Welshman frowns. "*I* never gave in, *I* never defaulted..." he rumbles from his enormous poolside. Yeah, well how many scripts have you written for ME, eh, big fella? Eh? *EH??*)

I mentioned my problem to my wife, who suggested I send this instead. She says it's the best interview I've ever given - for my son's school magazine. So here you go, forgive me, and I promise to see you next month...

What would you say are the key writing skills needed to create compelling TV drama?

"Well in a very basic way, there's Starting, Keeping Going, and Finishing. The world is full of people who say they want to be writers, but never get round to writing anything. So you've got to START, and that's always hard - cold and bleak, like a Monday. And the world is only slightly less full of unfinished stories - so you've got to KEEP GOING, even when it's grim and endless (Thursday afternoon) and then, on some lovely day, FINISH. Which is Friday, obviously.

"Also - in common with all writing - you have to be your own first and harshest critic. Don't wait for somebody else to tell you it could be better. Decide that for yourself, and improve it. And then improve it again, and again. And *then* somebody else tells you it could be better."

What inspired you to write for *Doctor Who*? As a child, did you have a favourite episode?

"I loved *Doctor Who* as a child, and then as an adult. It's a big, mad, outlandish show, where stories happen that just can't happen anywhere else. Shark in a bedroom - beat that, *Holby City*!! When I was little, I think my favourite story was an old Tom Baker one, called *The Ark in Space*. And actually (while maybe the production values don't quite hold up) I still think that's a brilliant machine of a script. Does everything a *Doctor Who* story needs to, twice, and then blows stuff up. Hooray!!"

What, in your opinion, makes a good science-fiction enemy or villain?

"I don't know if science-fiction really has rules that are any different from any other kind of storytelling. The *best* villains - and I'm separating villains from monsters here - don't *know* they're the Bad Guys. They think they're in the right, and their path is the One True One. That's what makes them scary and so chilling - they can no longer see how evil they are, and it's the Doctor's job to try to make them see it. And then blow stuff up."

What is it about the Daleks that makes them so fearsome?

"No faces and loud voices. There's nothing for you to latch on to, nothing to reason with. No remnant of human shape to make you think that you can connect with this creature - you can't squeeze a tear out of an eyestalk. They're also, in all of fantasy drama, the most alien-*looking* creatures ever, full of jarring contradictions. A robot that *rants*. A machine that *hates*. A tank that can *look at you*. And a brilliant design, that looks like nothing else you've ever seen!"

Why do you like writing sci-fi style, and do you feel that your plots have developed *Doctor Who* in a fresh direction?

"Hmm. Not sure that sci-fi crosses my mind much - I think of *Doctor Who* as a big mainstream adventure show, and there's always something a bit niche about sci-fi. Equally, I'm not sure I ever think of developing the show in new directions - that sounds a bit dry, in a way - so much as surprising the audience. It's an old, *old* show - even the 'new' version is old now - and you've got to keep it feeling so *new*. Like the story is still happening, and if you miss an instalment you might miss the most exciting moment of the Doctor's life!"

Blink, of course, had great critical acclaim. What gave you the inspiration for the creepy stone angels, and what inspired the amazing title *Flesh and Stone*?

"Well, statues *are* creepy. Anything that looks nearly human, but isn't quite, is creepy, and VERY *Doctor Who*. Sightless eyes! Frozen faces! I'm creeping myself out just writing that. Taking things from the real world, and giving them a spooky *Doctor Who* twist is what this job is all about. Any other fantasy show takes you to outer space to meet the monsters - *Doctor Who* puts monsters right in your living room.

"The title *Flesh and Stone* was inspired by my son, Joshua, saying 'Why don't you call this episode *Flesh and Stone*?' I think it was originally called *War of the Angels*. ('But there isn't a war, Daddy!' 'Oh, shut up!')"

> **"*Doctor Who* is an old, *old* show now, and you've got to keep it feeling so *new*..."**

I also like the way you play with ideas of time and weave them into your plots to create clever twists. Did anything specific inspire the creation of creatures which feed on Time?

"I've always loved time-travel stories, so with a main character who lives an out-of-sequence life in a run-away time machine, how could I resist? How different the world must seem to him! Nobody ever dies - he can always drop in on them again. Yesterday isn't gone, it's a destination. All of history, and all of the future, are just stops on the line, in any order he wants.

"Creatures that feed on time - I don't remember. Plot necessity, is probably the dull answer."

Will Sally Sparrow ever return in new episodes?

"No, I shouldn't think so. Carey Mulligan, the very brilliant actress who played her, has gone on to bigger and better things, and quite right too. *Blink* was two weeks out of her life, and I sometimes wonder if she even remembers doing it. I hope so - she was brilliant, and it was a lovely show."

Why, do you think, some apparently innocuous settings, such as libraries and empty rooms lend themselves to memorable sci-fi scenes?

"Again, *Doctor Who* is about the real world with a twist. Monsters in spaceships - well, what else do you expect? Monsters under your bed - I don't expect that, I *dread* it. You can't surprise people with scary things in a scary place, because scary things are what you'd *expect*. But scary things

Illustration: Ben Morris

in an innocuous place – you'll never go to the supermarket again!"

Critics have often mentioned that your *Doctor Who* episodes are 'darker' than those of other writers. Would you agree that there is a Gothic element to your episodes?

"I was watching *The Empty Child* the other day – my first one, for Chris Eccleston, which was trumpeted as the first really dark one – and I was stuck by how *funny* it was. Every second line a joke. So yes, there's darkness, but it's often literal darkness. Actual shadows, and scenes set at night. Dark in the way that *Scooby-Doo* is dark. Not dark, in a depressing 'death and despair' way. I don't actually think *Doctor Who* is a dark show at all – it just uses the tropes and details of darker stories to tell a lovely fable of a man who keeps the universe safe by being brave and kind."

What is your favourite *Doctor Who* story you have written and why?

"Well I'm tempted to say *Blink*, because everyone does. But *Blink* partly triumphed by having zero levels of expectation placed on it. It was a show without the Doctor properly in it, so people started watching it with a kind of shrug – and then got knocked out, because it was *good*. So my favourite is *The Eleventh Hour*, because that was the steepest hill to climb. David Tennant's gone and some new guy you've never heard of is popping out the TARDIS. And yet one hour later, Matt Smith *was* the Doctor. Best reviews ever for a new man in the role! Hooray for fish custard."

What is your favourite *Doctor Who* story you *haven't* written and why?

"Loved *The Christmas Invasion* – Russell and David's first Christmas Special. Again, Chris was gone, and some new guy you'd never heard of was popping out the TARDIS. Oh, but didn't we all *love* him?"

Why did you decide to introduce Matt Smith in the light-hearted way of the regeneration scene?

"The Doctor is *nothing*, if he's not funny. And in terms of the charm offensive, it's very hard to dislike someone who makes you laugh. No exaggeration – we were replacing the most popular actor on television, we needed the big guns. Gags are *always* the big guns. Also, David's Doctor had darkened towards the end – it was time to reset our hero to Fun!"

Who is your favourite Doctor's assistant so far, and why?

"Amy Pond, of course. Sorry, a vote for the home team there. But if she *wasn't* my favourite, what am I up to? I'd say Rory too, but I don't think he'd like to be called the Doctor's companion – and he's good with a sword, after 2000 years as a Roman."

Do you think that inventive science-fiction can cause children's imaginations to run wild?!

"Famously, it does. Most drama just shows the world outside your window. But fantasy can show the world you see when you shut your eyes. And great big 'what if'. All great thinking starts with 'what if...'"

Sally Sparrow says that "sad is 'happy' for deep people." Would you say that this idea runs through the plots and characters of your work?

"Oh, I hope not. That's just Sally, I'm very cheerful. Joshua asked me once what I wanted most in the world – and I couldn't think of anything I didn't already have. There you go – the award for smugness goes to...

STEVEN MOFFAT DWM

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

This issue's cover star eagerly awaits news of when the new series of *Doctor Who* will start.

Let's Watch Hitler ... on 27 August!

The wait is nearly over! The second half of the 2011 series of *Doctor Who* will begin on BBC One and BBC One HD on Saturday 27 August with the provocatively-titled *Let's Kill Hitler.*

Viewers in the USA will also be able to enjoy the episode on the same day on BBC America. At the time of going to press, broadcast dates in the rest of the world had yet to be confirmed. BBC America has made three documentaries to promote the series, recorded during July's Comic-Con in LA, which interview fans of the show: *Best of the Doctor* was first shown in the US on 13 August and *Best of the Monsters* on 20 August. The last edition, *Best of the Companions* is set to air on BBC America on 27 August.

Let's Kill Hitler premièred to an enthusiastic reception at a launch event at the BFI in London, which was attended by members of the cast and production team. Meanwhile, there's been a wealth of publicity to accompany the return of the show across the media, from newspaper features and magazine covers (including *Radio Times*), to items on television and radio.

There's also a new 'prequel' to this first episode now available to view for free online, featuring a unique additional scene that gives a tantalising taste of what's to come in the story. This is the fourth such scene for this year's series, following those that accompanied *The Impossible Astronaut*, *The Curse of the Black Spot* and *A Good Man Goes to War*. The 'prequel' for *Let's Kill Hitler* can be seen by UK viewers at the show's official BBC website *www.bbc.co.uk/doctorwho*

Following the transmission of each episode, the BBC's official site will host exclusive images and video content. In addition, each episode will be followed by a new edition of *Doctor Who Confidential* on BBC Three.

Throughout the long summer break, the *Doctor Who* production team in Cardiff has been busy completing post-production of the remainder of the season. Can't wait? Then turn to page 16 for **DWM**'s exclusive previews of the next four episodes: *Let's Kill Hitler*, *Night Terrors*, *The Girl Who Waited* and *The God Complex*...

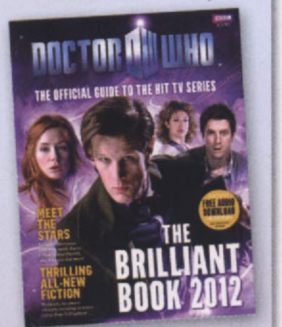
For news on the 2011 Christmas Special, and *Doctor Who*'s new executive producer, turn the page...

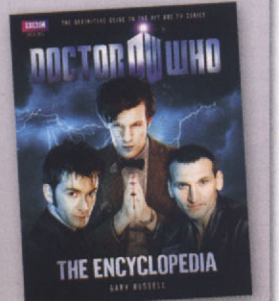
BBC Books' plans for new 'past Doctor' novels

Acclaimed science-fiction novelist Alastair Reynolds will be the writer of the first original 'past Doctor' adventure released by BBC Books since 2005. *Harvest of Time* will be published in 2013 and features the Third Doctor and his arch-enemy, the Master.

"We've been carefully planning our venture into *Doctor Who*'s past for a while now," explains BBC Books' Albert DePetrillo, "first with reissues of six Target novels, and then our novelisation of *Shada* in 2012. The next step is original adventures with past Doctors."

BBC Books has also revealed details of *The Brilliant Book of Doctor Who 2012*. Edited by Clayton Hickman, this year's edition features interviews with Matt Smith, Karen Gillan, Arthur Darvill and Alex Kingston – and new material from the writers of the TV series. It's published on 13 October priced £12.99, the same day as an updated edition of *Doctor Who: The Encyclopedia* by Gary Russell. This is the complete guide to everything featured in the show between 2005's *Rose* and the last episode of the 2011 series. The book will retail at £25.

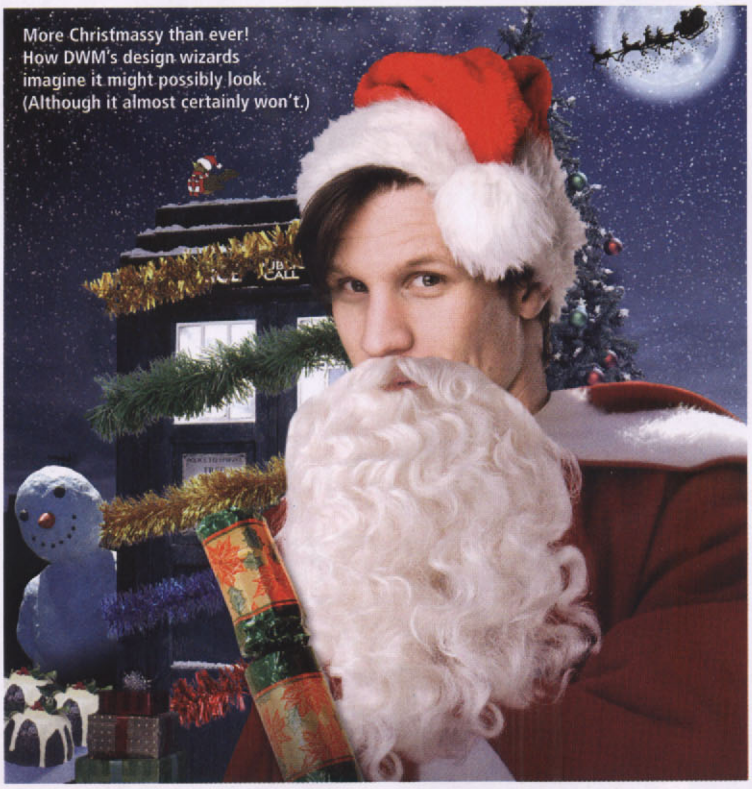




Brig Day delayed

The 'Brig Day', a one-day event celebrating the life of Nicholas Courtney (see **DWM** 435 and 436) has been postponed. It is hoped that the event will now take place in the Spring of 2012. Meanwhile, enquiries can still be sent to thebrigday@yahoo.co.uk

Christmas Special to be 'most Christmassiest yet!'



More Christmassy than ever! How DWM's design wizards imagine it might possibly look. (Although it almost certainly won't.)

As this issue is published, the 2011 *Doctor Who* Christmas Special – starring Matt Smith and written by Steven Moffat – is just a few weeks away from going in front of the cameras. Previous Christmas Specials since 2005 have featured robot Santas, killer Christmas trees, shining stars, golden angels, Christmas carols, sleighs flying through the sky, and a good dollop of snow every year – but Steven Moffat promises that this year's extravaganza will be more Christmassy than ever!

Meanwhile, BBC Wales has announced that Caroline Skinner has been appointed as an executive producer on *Doctor Who*. She will work alongside fellow exec producers Steven Moffat and Piers Wenger on the 2011 Christmas Special, which will be Piers' final work on the series.

Caroline has worked as a script editor and a producer on a diverse range of television dramas, including adaptations of Philip Pullman's *The Ruby in the Smoke* and *The Shadow in the North* (which starred Billie Piper and Matt Smith), *Bleak House*, and the acclaimed crime drama *Five Days*.

"It takes a particular kind of person to work on this show," says Steven Moffat. "You have to be prepared to work every day of the week, laugh in the face of holidays, and, above all, understand that *Doctor Who* is completely impossible to make and then make it anyway. I could see all that in Caroline – so off we go!

"Caroline and Piers have worked together before so this will be the smoothest hand-over we've done – and since Piers is determined to go out with a bang, that means Caroline will arrive with one. It will be a baptism of fire for the newcomer. Literally fire. And aliens."

DWM caught up up with Caroline as she finished post-production work on *The Fades*, a new fantasy horror drama on which she's the producer, due for broadcast on BBC Three this autumn:

Hello Caroline. How does it feel to be working on *Doctor Who*?

"I've literally only been doing the job for a week. So far I've had lots of conversations with Steven about where he wants to take the scripts. When we first sat down and he talked to me about ideas for the next series, I was sat across the table like a small child and was getting more excited by the moment."

Steven Moffat said that *Doctor Who* is "completely impossible to make" ... daunting words?

"Not at all daunting! [laughs] I think you just have to go with it. Every time I read a script or see a new episode, I'm just blown away by the ambition of the piece, so it would be crazy to not to just try to carry on achieving that. One of the massive treats for the fan in me is that I've spent the last week watching the second half of the current series, so I do know what happens in the end. This series just gets bigger and bigger, and the final episode is so satisfying, it's untrue."

Were you a *Doctor Who* fan before you got the job, then?

"Yes, I grew up watching the Tom Baker episodes with my dad, in fear from behind the sofa. I'm in long-term love with the show, with huge amounts of nostalgia. *Doctor Who* is one of those shows that people fall in love with, but I think everybody's always been in love with it. It just takes you over. From [former executive producers] Julie Gardner and Russell T Davies onwards, to Steven's latest take with Beth and Piers, it's just become so enormous and epic. They've done a fantastic job."

You've worked with *Doctor Who*'s lead actor, Matt Smith, before...

"Yes, I script-edited *The Ruby in the Smoke*, which was Matt's first TV role. I remember watching audition tapes with the producer, and she said to me, 'I think we've discovered a star.' Matt was brilliant in that part; he has so much energy and excitement. It's been amazing to watch his rise since then."

How do you feel about the amount of scrutiny that *Doctor Who* comes under in the press?

"I think it's a tribute to the success and the popularity of the show. The fact that everyone is so interested in *Doctor Who* and loves it so much. It's so exciting to be part of that circus! Being watched that much means that everybody working on it has to keep raising their game."

One of your first duties on *Doctor Who* will be getting the Christmas Special before the cameras – an episode for which Steven claims to have blown the entire budget on the first page!

"I think he has! When Steven said that, I thought, 'Okay, right, that's great.' And then when I read the first few scenes of the Christmas Special, I thought this is the biggest script I've ever read, and it's definitely the most 'Christmassy'. It's going to be so epic, and magical, and I can't wait to be filming it."

It sounds like you're enjoying your new role?

"I don't really feel like I've started working yet, I'm just enjoying myself too much! I'm sure that very quickly when we start to get our heads into Christmas, I'll realise what an enormous job this is and I'll be doing nothing but working. I'm just trying to hold on to the magical feeling I've got at the moment."

Matt Smith played Jim Taylor in 2006's *The Ruby in the Smoke* – which was script-edited by Caroline Skinner.

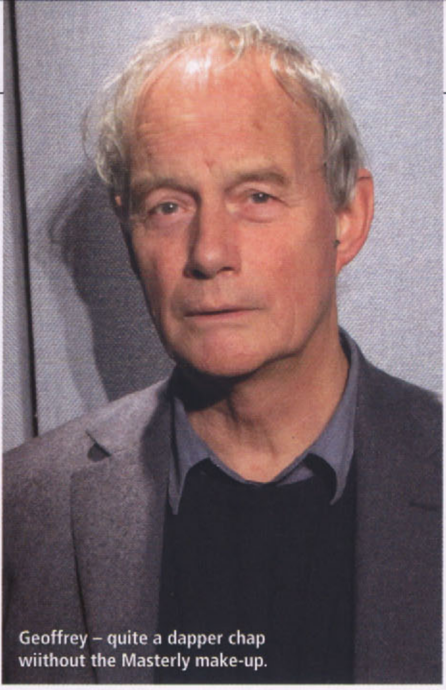
Geoffrey Beevers returns as the Master

Geoffrey Beevers is to return as the Master in the first season of *The Fourth Doctor Audio Adventures* from Big Finish, alongside Tom Baker (the Doctor) and Louise Jameson (Leela). Geoffrey previously played the role in 1981's *The Keeper of Traken*, and twice on audio in *Dust Breeding* and *Master*.

"It's great to have Geoffrey back as the Master," says Big Finish's executive producer Nicholas Briggs. "He is one of the loveliest actors I've ever worked with, and with him featuring in a really top-notch Alan Barnes script, our first series of adventures with Tom will end on a real high."

Geoffrey as the Master in *The Keeper of Traken*.

The season begins in January with Briggs' *Destination Nerva*, in which the Doctor and Leela face a new enemy in familiar surroundings. *The Renaissance Man* by Justin Richards follows in February, while Leela makes a new ally in the form of warrior Boudicca in John Dorney's historical tale *Wrath of the Iceni* in March.


Geoffrey – quite a dapper chap wiithout the Masterly make-up.

The Fourth Doctor encounters his oldest enemies in April's *Energy of the Daleks* by Nicholas Briggs. Mark Benton (who appeared in *Rose*) guest stars as Jack Coulson, while Dan Starkey (who has played Sontarans on TV) is Kevin Winston.

The TARDIS returns to 1970s Britain in *Trail of the White Worm* (May), and the season climaxes with an untitled story in June – both are written by Alan Barnes.

The content for *Doctor Who: The Lost Stories – The Fourth Doctor Box Set* has also been confirmed. In addition to *Foe from the Future*, a six-parter originally devised by Robert Banks Stewart and adapted by John Dorney, also included is *The Valley of Death* by Philip Hinchcliffe, adapted by Jonathan Morris. In this four-part, full-cast audio, the Doctor and Leela join an expedition to the Amazon rainforests, where an alien trap is waiting to be sprung... The five-disc box set will be available in January 2012.

Fourth Doctor audio guest stars announced

The guest stars have been revealed for the second in AudioGO's *Doctor Who: Serpent Crest* series, which features the continuing adventures of the Fourth Doctor and Mrs Wibbsey.

DOCTOR WHO
STARRING TOM BAKER
THE BROKEN CROWN
PAUL MAGRS
SERPENT CREST
EXCLUSIVE AUDIO ADVENTURE

In *The Broken Crown* by Paul Magrs, Tom Baker and Susan Jameson are joined by actor Terrence Hardiman, who appeared as Hawthorn in the 2010 *Doctor Who* story *The Beast Below*. AudioGO commissioning editor Michael Stevens tells us, "*The Broken Crown* is a rather spooky tale set in an English village in 1861, where the Doctor and Mrs Wibbsey make an uneasy alliance with the locals, and experience the strange powers of one of the young residents." Also joining the cast for this release are Joanna David, Geoff Leesley, Guy Harvey, Charlie Mitchell and Elinor Coleman. The CD will be released on 6 October, priced £10.20.

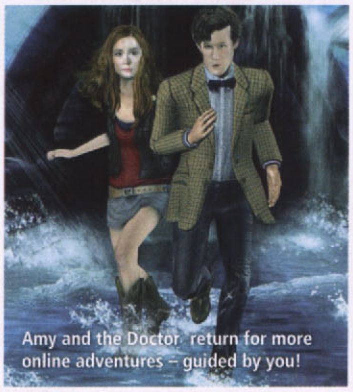
Also released in October, to coincide with the broadcast of the fifth and final series of *The Sarah Jane Adventures*, are two new audio originals on CD featuring Sarah Jane and the gang, priced £6.10 each. "*Children of Steel* by Martin Day finds Sarah Jane and her gang pitted against an unusual sort of robot," says Stevens, "while *Judgement Day*, by **DWM**'s comic strip editor Scott Gray, will find Sarah Jane being brought to account for her actions over the years."

Finally, the three latest *Torchwood* novels are being made available as unabridged digital downloads from *www.AudioGO.co.uk* in October.

Stars of *The Broken Crown*: Terrence Hardiman, Susan Jameson and Guy Harvey

© MICHAEL STEVENS/AUDIOGO

New game revealed


Amy and the Doctor return for more online adventures – guided by you!

The latest in the online series *Doctor Who: The Adventure Games* will take the Doctor, Amy and Rory back to London in 1605 to battle aliens – and meet the notorious Guy Fawkes.

The Gunpowder Plot, written by Phil Ford, allows players to wander around this explosive era of history and is being promoted as 'the most ambitious *Adventure Game* yet'. Players will be able to take on the roles of the Doctor, Amy or Rory, chat to famous figures of the day and solve puzzles of a greater complexity then those seen in the previous four games. In addition, the game promises the return of two old enemies...

The Gunpowder Plot stars the voices of series regulars Matt Smith, Karen Gillan and Arthur Darvill, and guest star Phil Daniels. The game will be available to download for free in the UK from October, at *www.bbc.co.uk/doctorwho*

Want a Doctor Who Wedding?

If you've ever fancied having your very own *Doctor Who*-themed wedding, now's your chance. A new show for Sky Living is looking for couples who want a fantasy-themed wedding – anything from Gothic to sci-fi, so the TARDIS could be part of your big day! For an application form and more information, email brides@dragonfly.tv – and who knows, you could have a Dalek as your best man...

British Library Exhibition

Out of this World is a new exhibition of science-fiction currently running at London's British Library, and features several exhibits with a *Doctor Who* flavour. Among the many items on display from the worlds of sci-fi you will find a full size TARDIS prop, a 'steampunk' version of K9, and the original sheet music of composer Francis Chagrin's score for 1964's *The Dalek Invasion of Earth*. This free exhibition runs until the 25 September and you can find more information at *www.bl.uk/sciencefiction*

New Doctor Who Adventures

48 PRIZES TO BE WON!
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DOCTOR WHO ADVENTURES
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NEW MONSTERS!
NEW SECRETS!
NEW SCARES!
NEW ADVENTURES!
PLUS FACTS! PUZZLES! FUN!

■ Issue 232 of *Doctor Who Adventures*, the weekly magazine for younger readers, is a bumper issue. On sale now, it comes with a free squirty bow tie and monster postcards, plus a brand-new Matt Smith interview. Issue 233 comes with free monster playing cards and *Deadly 60* trading cards, and in issue 234 you can get a free Doctor dress-up set, complete with bow tie, psychic paper, TARDIS key and sonic screwdriver. The mag is on sale weekly from newsagents, at the regular price of £2.50.

BEYOND THE TARDIS

Dominic May tells us what the great and good of *Doctor Who* have been doing away from the series...

No Waiting for Kaz

■ **Karen Gillan** plays secretary Shirley opposite Douglas Hodge and *Midnight*'s **Daniel Ryan** in John Osborne's *Inadmissible Evidence* at London's Donmar Warehouse (box office 08448 717624) from 13 October to 26 November. Around New Year, she will film Scottish independent rom-com *Not Another Happy Ending* playing a happy, eccentric, successful author suffering writer's block. Karen and **Matt Smith** made return guest appearances on *The Late Late Show with Craig Ferguson* on 26 and 29 July.

Ace Roles

■ **David Tennant** voices Twigs, sidekick to **Sophie Aldred**'s Tom, in CBeebies animation *Tree Fu Tom* for broadcast in 2012. On 16 July David played Richard Lamb in Radio 4's *The Purple Land* with **Trevor Martin** and **Danny Webb**. Sky Atlantic broadcasts *This is Jinsy* in September with Tennant and **Catherine Tate**, who is the subject of an episode of Sky Arts' *Fame in the Frame*.

David Tennant in *This in Jinsy*.

The Four Doctors

■ **Peter Davison** was a guest on *Breakfast* (20 July). **Colin Baker** concludes the first leg of *The Woman in White* theatre tour as Count Fosco with dates from 28 September to 29 October at Basingstoke Haymarket, Crewe Lyceum, Malvern Festival and Taunton Brewhouse. **Paul McGann** is a Walthamstow International Film Festival judge in September. Shooting commenced 18 July on comedy drama feature *Song for Marion* with **Christopher Eccleston** as James, son of Terence Stamp's Arthur and Vanessa Redgrave's Marion plus **Anne Reid**.

Applause for Arthur

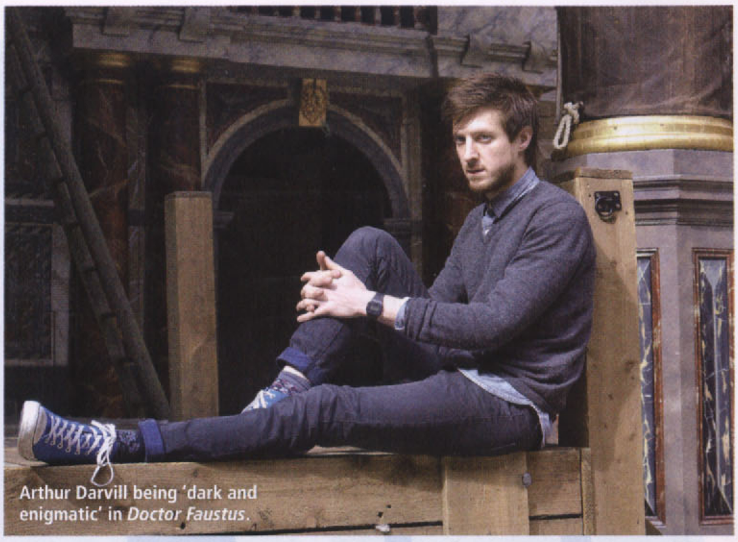
■ **Arthur Darvill** has received great reviews for his performance as Mephistopheles in the Shakespeare Globe Theatre's new production of *Doctor Faustus* (see *www.shakespearesglobe.com/theatre/on-stage/doctor-faustus* for details). *The Times* describes him as an 'elegant and intelligent verse speaker' while *The Spectator* raves that Arthur's character is 'as dark, enigmatic and smooth as a coffee liqueur'. The play runs until 2 October.

Emmy Nominations

■ A 2010/11 Emmy Award nomination for Outstanding Writing has been received by **Steven Moffat**, who was recently listed 92 in the 2011 *MediaGuardian 100* and appeared with **Mark Gatiss** at Empire's *Sherlock* Big Screen Showcase on 12 August. **Alexander Armstrong** named Gatiss as *My TV Hero* in *The Guardian* (25 July). Meanwhile, **Jean Marsh**, who recently starred as Colette in movie short *The Last Post* and shoots a new six-part series of *Upstairs Downstairs* from October to March, is also in the running for an Emmy for Lead Actress. Other nominations include **Andy Pryor** (Casting) and **Amy Roberts** (Costumes) for *Upstairs Downstairs*. The winners will be announced in September.

New Directions

■ ITV1 has commissioned new runs of *Vera* with **Peter Hoar** an assigned director and *Whitechapel* with **Richard Clark** behind the cameras, while **Catherine Morshead** has been directing *Above Suspicion: Silent Scream*. *Downton Abbey* Series Two, featuring **Penelope Wilton**, has episodes directed by **Andy Goddard** (3 & 6), **Brian Kelly** (4 & 5) and **James Strong** (7 & 8). **Colin Teague** directs BBC Two's *Shirley Bassey: A Very British Diva* featuring **Lesley Sharp** as her mother Shirley for autumn broadcast. **Hettie MacDonald** is directing Paul Abbott's *Hit and Miss* for Sky Atlantic.



Arthur Darvill being 'dark and enigmatic' in *Doctor Faustus*.

© REX FEATURES

Barrowman's Best

■ **John Barrowman**, whose CD *Tonight's the Night: The Very Best of John Barrowman* is released on 5 September, and **Eve Myles**, who was *Radio Times' TurnOnTuneInChillOut...* subject (23-29 July), appeared on *Daybreak* (4 August), following John's *Loose Women* Coleen Nolan send-off (28 July).

New Lodgings

■ Hit play *One Man, Two Guvnors* with **James Corden** (who is making new BBC Two sitcom *The Wrong Man*) as Francis Henshall and **Trevor Laird** as Lloyd Boateng tours Plymouth, Salford, Birmingham and Edinburgh from 27 September to 29 October before lodging at London's Adelphi Theatre from 8 November to 25 February. **Stephen Thompson** is writer of *No Naughty Bits* at Hampstead Theatre from 8 September to 15 October about the response to the original US broadcast of *Monty Python's Flying Circus*. **Bruno Langley**, who was interviewed on ITV1's *The Corrie Years* on 27 July and will marry later this year, has returned for the final leg of *Calendar Girls*' tour continuing until November. **Terry Molloy** is touring as James Poorgrass in *Far From the Madding Crowd*. **Nicholas Briggs** appeared in the Classic Thriller Season at Nottingham's Theatre Royal.

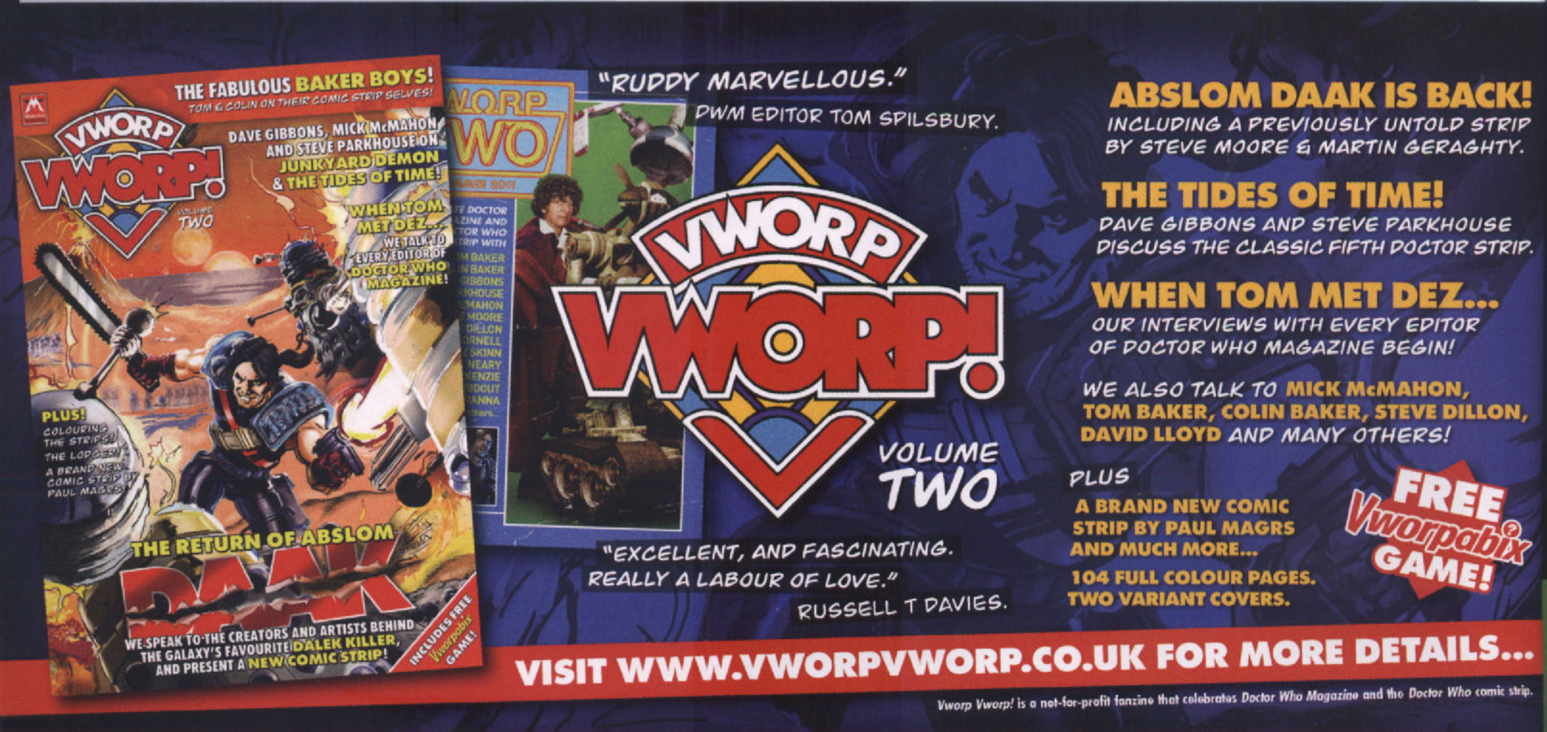
Quickies

■ **Reggie Yates** narrated ITV2's *Amy Winehouse: A Tribute* (29 July). **Frances Barber** plays Mrs Blandley in BBC One's *Great Expectations* due at Christmas. From September **Robert Shearman** becomes writer-in-residence at Edinburgh's Napier University advising students on creative writing. **Nicholas Pegg**'s latest edition of *The Complete David Bowie* arrives on 9 September. **Juliet Cowan** played Anne in BBC One's *Sugartown* produced by **Susie Liggat**.

Robert Cartland as Malpha.

Obituary

■ **Robert Cartland**, voice of the Rills in *Galaxy 4* and Malpha in *Mission to the Unknown*, died on 14 July. **Derek Crewe**, who played Synge in *The Sun Makers*, died on 16 May aged 65. DWM



THE FABULOUS BAKER BOYS!
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DAVE GIBBONS, MICK McMAHON AND STEVE PARKHOUSE ON JUNKYARD DEMON & THE TIDES OF TIME!
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THE TIDES OF TIME!
DAVE GIBBONS AND STEVE PARKHOUSE DISCUSS THE CLASSIC FIFTH DOCTOR STRIP.

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OUR INTERVIEWS WITH EVERY EDITOR OF DOCTOR WHO MAGAZINE BEGIN!

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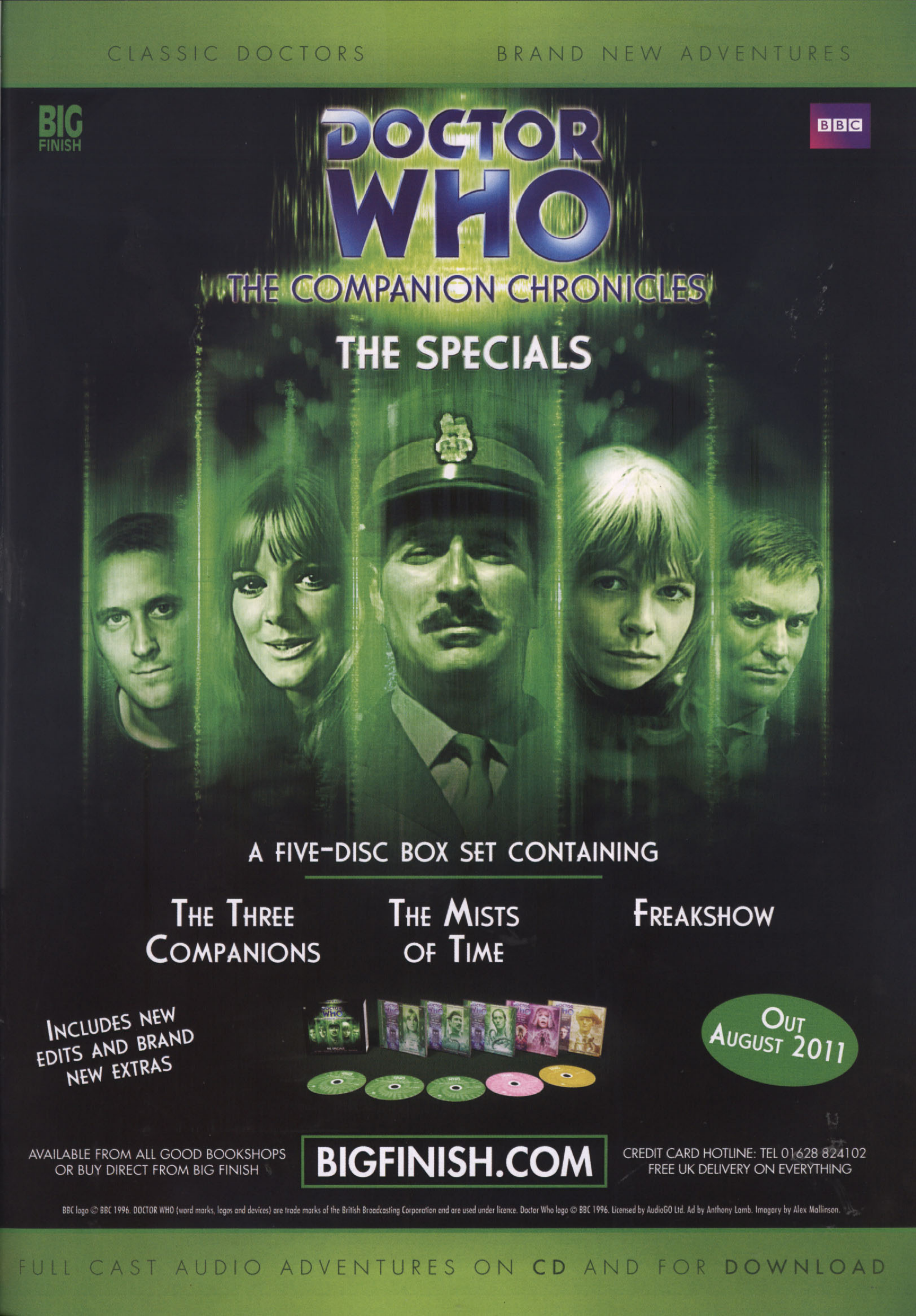

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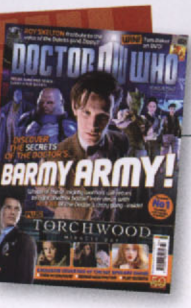
FULL CAST AUDIO ADVENTURES ON CD AND FOR DOWNLOAD

GALAXY FORUM



Miracles for Captain Jack in *Torchwood,* the Doctor's final fate, and a Sontaran in a bowler hat... it's your letters!

The latest series of *Torchwood*, the popular spin-off from *Doctor Who*, is nearing its climax on BBC One. Over five million have been watching every week – but what have you all made of it so far...?

IT'S A MIRACLE!

After watching the first three episodes of *Torchwood: Miracle Day*, it seems the series' creator Russell T Davies and his team have really upped the ante again. It's been great fun, as an audience-member, to know more about Torchwood than CIA agent Rex Matheson, and the scale of the episodes has been getting more impressive every week. I can't wait to discover the secret behind the Miracle and I don't think it will fail to deliver something spectacular.

MARK POTTER EAST SUSSEX

Bill Pullman as Oswald.

Miracle Day maintains the tone of the best of the previous series of *Torchwood*. Perhaps some may miss the days of chasing Weevils in the sewers, but here we have another global existential nightmare/dilemma that doesn't seek to top *Children of Earth*, but instead mines another aspect of human life for dramatic possibility. Just from the suggestions about food riots, *ad hoc* religion *etc* in the first episode, you can tell Russell T Davies' brain has been idea-crunching with a vengeance.

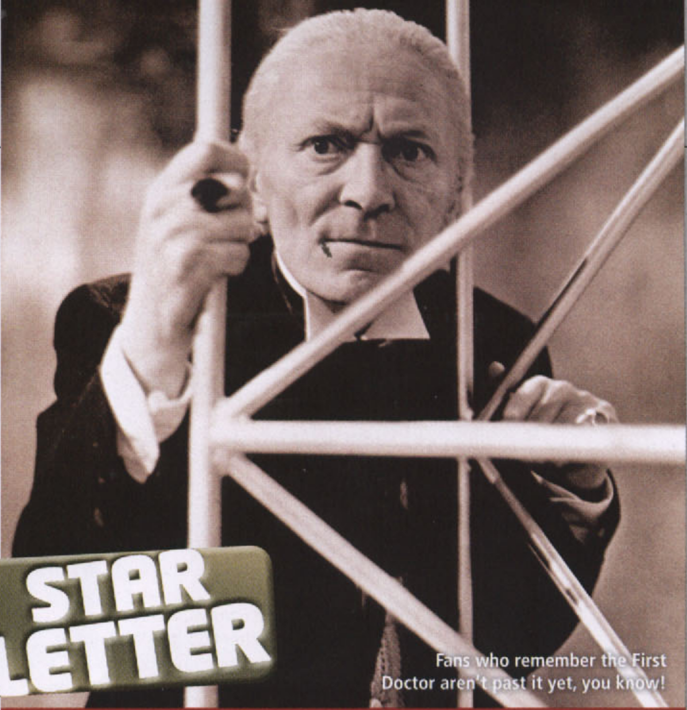
ANDREW MIDDLETON FACEBOOK

Torchwood: Miracle Day is very good so far. The 'making an antidote' sequence aboard the plane in Episode 2 was beautifully led by Eve Myles and had me chuckling. There's a fabulous writing team working on this series, and that quality really shows through when you get cast members who can deliver on the promise of the script. Bill Pullman is fantastic, and his presence lifts all of the scenes that don't include the Torchwood team.

ANDREW TOMLINSON FACEBOOK

I don't know whether it's just me, but I'm finding it seriously hard to get into the new series of *Torchwood*. Don't get me wrong – I adore John, Eve and Kai, but it's just not the same. I feel as though it cannot be called *Torchwood* anymore; a programme is not the same when three of the main characters have been killed off. I adored Series One and Two, with the *Doctor Who* format of featuring one and two-part episodes – they seemed much more fast-paced and exciting. I will continue to watch in the hope that it will suddenly revert back to the lovable, breathtaking and sensational series that it once was, therefore using John, Eve and Kai to the best of their moving acting abilities.

JASMIN BECKETT (15) LIVERPOOL



Fans who remember the First Doctor aren't past it yet, you know!

STAR LETTER

Really, Mr Moffat? Do you know something which we do not, or are you planning some fiendish mass extinction event?

I refer to your comment back in **DWM** 433, on page 28: "There will come a time, quite soon... When all the old geezers die, all the old geezers who saw the early Hartnells and Troughtons..."

Quite soon?! I protest. I wish to register a complaint! I am 53 (I am *not* old), I watched *An Unearthly Child* the evening it was first broadcast in 1963, and explored the back of the settee (yes we had a settee back then, not a sofa) during the subsequent broadcast of *The Daleks*.

I have watched nearly all of the *Doctor Who* episodes since then, and have even had the pleasure and privilege of being in a tank in Cardiff during the filming of *The Runaway Bride*, and I shall continue to watch for as long as I can. I have absolutely no intention of shuffling off 'quite soon' and will try to avoid being pushed, should anybody try it!

So carry on all the very excellent *Doctor Who* work, but please no more comments about the veteran fans who have grown up with the show. You young whipper-snapper.

MIKE PROROK EMAIL

Er, so... anyone else remember watching the first episode in 1963? Mike's letter wins him a copy of the new First Doctor story audio *The Rocket Men*, out now from Big Finish price £8.99.

While watching the new series of *Torchwood*, I have been pondering on the long, ongoing, eventful and ever-thrilling life of Captain Jack Harkness. To think how far he's travelled. Captain Jack proved so popular, he was soon given his own series, which rushed from BBC Three, to BBC Two then BBC One. Surely Jack is one of the most popular characters in the history of the *Doctor Who* universe? Oh, I am begging you, Steven Moffat, please bring him back! After all, you were the first person who got to write him...

I think that Jack should live forever in *Doctor Who* lore, coming back every now and then. Now, I'm not suggesting anyone could ever replace the wonderful Brigadier Lethbridge-Stewart, but if ever there were a new person who could keep coming back, and be what the Brigadier was to a new generation of fans, who else but Jack? Here's to the long, ongoing, never-ending story of Captain Jack Harkness. May he live forever.

ADAM ROGERSON (15) LONDON

I think that *Torchwood: Miracle Day* will end on Jack getting decapitated, his still-living head encased in a glass jar and then being shot off into space.

TEXT IN!

Message us from your mobile!

- **ANDY HEINTZ** Anybody else hoping for a Vastra and Jenny meets Jago and Litefoot story from Big Finish?
- **JAMES** What a wonderful tribute to Nick Courtney in **DWM** 436. Best issue ever. **DWM** is indeed a special publication all the time.
- **STIFYN BAKER** Re **DWM** 437's *Fact of Fiction* on *The Smugglers*: the chance of dealing five picture cards in a row is 1 in 3,282.
- **PHIL FROM KENT** For the 50th anniversary, as well as getting all the original Doctor actors to reprise their roles, how about David Troughton for Doctor 2 and Sean Pertwee for Doctor 3? Does Mr Hartnell have a son or grandson who could take over his mantle?
- **S STRATTON** Saw *The Sun Makers* for first time since '77. Didn't get it then, aged eight. It's divine! I love the bit when the Collector touches Tom's tresses.

Send your messages by texting DRWHO followed by your name and your message to 80088. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

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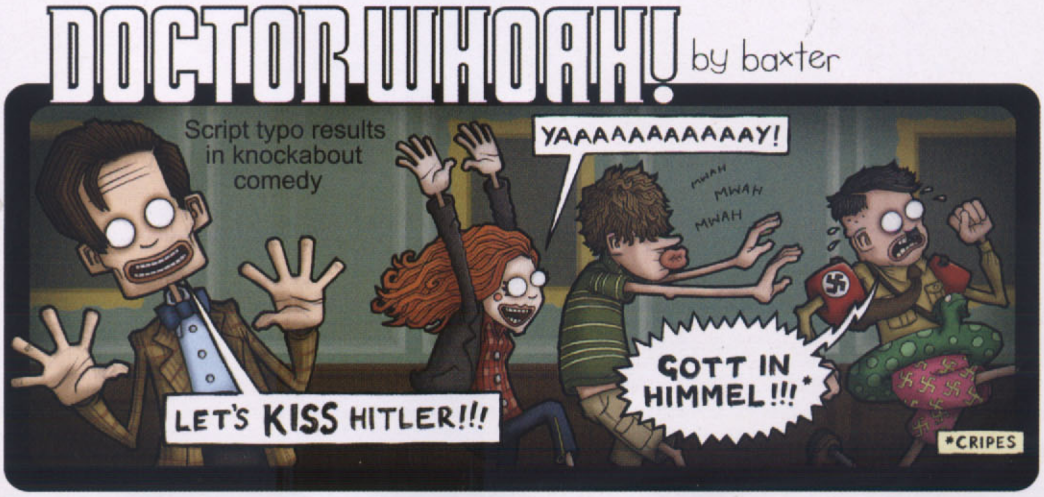
DOCTOR WHOAH! by baxter



He will then land in the Isop Galaxy, where he'll live the remainder of his life (except various off-world visits to New Earth and the like). *Torchwood* will then be relaunched as an American/ BBC production, but with Mekhi Phifer taking the lead. In about five years time, a spin-off show, *Torchwood: Alabama* or suchlike, will début. Following this, the *Torchwood* franchise will become international, with *Torchwood: New Delhi*, *Torchwood: Tokyo* etc. being made in their respective countries. Then, and only then, will *Torchwood* be free to take over the world! Bwa-ha-ha-ha-ha!

ANDREW BOWMAN FACEBOOK

Meanwhile, back in the real world, there's just days to go before *Doctor Who* is back on television. Some readers are still having difficulty coming to terms with the Doctor's ultimate fate, however...

IN DENIAL

I was sitting on the loo reading issue 436 of your fine magazine when I came across this sentence in *Gallifrey Guardian* regarding the Eleventh Doctor: '... we now know that he will be the final incarnation of the Time Lord.' I will not bore you with what bodily function over-reacted as a result of this; after the first shock I couldn't stop laughing.

While this programme is basically 'science above myth', it is also entirely made up and based on imagination and not on science. For a long time we thought that the Doctor had only 12 regenerations. Fact is: if the fans demand it – there will always be some 'explanation' and we get what we want – if there is enough of us wanting it. (Okay, that didn't help *Farscape*.)

So if we want *Doctor Who*, there will be *Doctor Who* beyond Matt Smith and the twelfth regeneration. We did not see him die, because as long as we love him, he can't die, no matter who shoots him.

MICHAEL FIEDLER FACEBOOK

After reading Michael's message, we checked our DVD of *The Impossible Astronaut*, to see if we'd made a mistake about the Doctor's fate. But no. Sorry, Michael – he's dead!

DOCTOR'S DARK FUTURE?

In response to Robert Gerlach [*Galaxy Forum*, **DWM** 437] you suggest that the Eleventh Doctor will be his last incarnation. However, as many others will no doubt point out, in *The Trial of a Time Lord* we are told that the Doctor's alter ego, the Valeyard, is created between his 'twelfth and final' incarnations, so maybe there's hope after all. Given the show's tortured continuity, one can never be sure. Either way, I'm sure it will be fun finding out...

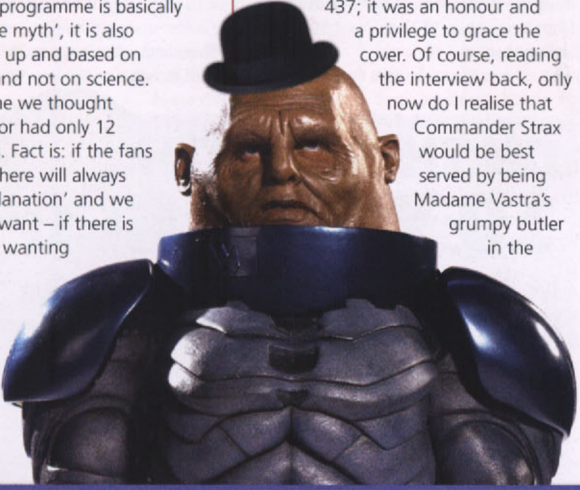
ANDREW TALBOT FACEBOOK

Now, there we're agreed! **DWM** 437 also featured an interview with actor Dan Starkey – the lactating Sontaran Commander Strax in *A Good Man Goes to War*...

LETTER FROM A SONTARAN

Thanks so much for **DWM** 437; it was an honour and a privilege to grace the cover. Of course, reading the interview back, only now do I realise that Commander Strax would be best served by being Madame Vastra's grumpy butler in the spin-off series we all mooted; I have visions of my Sontaran head with a tiny bowler hat perched on it emerging through the gas-lit fog... Let's all hope for Steampunk Silurians and Sontarans for Christmas! I'd love to have a go with some swords too, but I'm not sure if I'd be quite as graceful as Neve and Catrin once I've got my Sontaran bulk on... or before actually, come to think of it.

DAN STARKEY EMAIL



Could the Valeyard be the Doctor's future?

We'd love to see that! Elsewhere in **DWM** 437, Toby Hadoke and Johnny Candon battled their wits on the sticky subject of spoilers...

SPOILT READERS

I've just been reading the last *A Battle of Wits* with interest. I actually agree with both Johnny and Toby on some points – it is almost impossible to avoid spoilers in these modern times, even if you don't set out to look for them. Unlike Toby, I do read the episode previews in **DWM**, but they don't give much away and are quite ambiguous. As Johnny says, when you know a regeneration is coming, but you don't know exactly how it's going to happen, it can be fun trying to work it out.

On the flip side, imagine that the Doctor regenerated and you didn't know in advance – how much more fun would *that* be? I think I mostly side with Toby, too many spoilers ruin the magic of *Doctor Who*.

KATE GRIFFITHS EMAIL

@DWMtweets

Join other DWM readers on Twitter!

■ **@RebeccaLW71** Marvellous. Top trailer! Three eyepatches for the price of one, and some trippy topiary. Psychadelic.

■ **@DW_Tours** Could Rory get any cooler? Punching Hitler? What a legend!

■ **@SDElsden** Murray Gold's *Doctor Who* motifs made *University Challenge* tonight. Paxman didn't seem embarrassed in the slightest.

■ **@jmcloughlin** At the end of *The Sun Makers*, did Veet hitch a TARDIS trip to 21st-century Earth to sell her depilatory cream formula?

■ **@BomberHarris70** French *Doctor Who* is weird. Daleks are a man with a distortion pedal. We got it right with Nick Briggs!

■ **@Hannananananahh** Until reading **DWM** 437, I didn't realise how much of a legend Roy Skelton was – I loved *Rainbow* as a kid!

■ **@cjayp33** Loving *Torchwood*. Love your *Torchwood* coverage too, which is filling the void left behind by *Torchwood Magazine*.

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

I saw the article about spoilers, and have to say, I completely agree with *neither* of them! Minor spoilers can enrich the experience of watching the show, but you don't want to go over the top. The 'one of them will die' **DWM** cover for issue 433 had me on edge for days, waiting, excited. Then, the *Daily Mirror* and other papers printed images around of Smith regenerating, and I thought, "well that ruined the experience." Some spoilers can be good, though. Imagine where

►

ASK DWM!

Puzzled? Confused? Quizzical? Send all those knotty *Doctor Who* posers for us to answer!

Jack in *Torchwood: Exit Wounds* – a mere whippersnapper at only 177 years old.

DEAR DWM

In *Torchwood: Miracle Day* Captain Jack Harkness suggests that he's lived for hundreds – if not thousands – of years! How can this be true? And just how old *is* he?

GAIL FRANCES EMAIL

DWM REPLIES: Yes Gail, it's true – Captain Jack has had a *very* long and eventful life so far...

When we first see Jack, eyeing up Rose's 'excellent bottom' during the Blitz in *The Empty Child* (2005), we don't know exactly how old he is – but let's assume that he was aged 38 (the same age as actor John Barrowman, who plays Jack, was at the time). Jack travelled with the Doctor for a short while until the events of *The Parting of the Ways* left him stranded on the Game Station in the year 200,100 and – after being resurrected by Rose – apparently immortal.

Using a vortex manipulator, Jack travelled back in time, landing on Earth in the year 1869, where he eventually joined Torchwood, as revealed in the *Torchwood* episode *Fragments* (2008). Jack experienced the Blitz for a second time and waited some 139 years for the Doctor, with whom he eventually caught up in *Utopia* (2007).

After helping the Doctor defeat the Master, the 177-year-old Jack returned to work at Torchwood, where one of his adventures briefly took him back to 1941 for a *third* time. The poor old chap then had an unfortunate encounter with his brother Gray, which saw him taken back to 27AD, where he was buried alive in *Exit Wounds* (2008). Jack was disinterred and placed in Torchwood's cryogenic suspension unit in 1901 (maybe he couldn't face the Blitz *again*!), before finally being defrosted at the rough age of 2160, over a century later.

Quickly recovering from his ordeal, Jack experienced the traumatic events of *Torchwood: Children of Earth* – before zooming off into space for an indeterminate period of time. Fortunately, the Doctor managed to cheer up the depressed old immortal by setting him up on a hot date with Alonso Frame in *The End of Time* (2010), after which Jack returned to help defend the Earth once more in *Torchwood: Miracle Day*.

So it seems that Jack is at least 2160 years old – and possibly older!

GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

Hitler, a rarely-employed thespian, is more than a little disappointed to discover that he's *not* been cast as the Eleventh Doctor. Search YouTube for: **ibebenjamin Hitler**

Hitler reveals that he's very much an 'old-school' fan of *Doctor Who* – and he's not at all happy with the way that the current series is going. Search YouTube for: **stuffthefrankie Hitler**

Hitler, an impatient and unreasonable man, is unecessarily distraught when he finds out that the 2011 series of *Doctor Who* has been split in two. Search YouTube for: **Hitler rylo1993**

Furious that the next episode of *Doctor Who* is called *Let's Kill Hitler*, the Führer decides to write an episode to take its place. Search YouTube for: **doctorwhofan63 Let's Kill Hitler**

Hitler has a shock, and gets quite irate, when he discovers the identity of the actor who's going to play him in *Let's Kill Hitler*. Search YouTube for: **Whouk Hitler**

◄ Gareth from the 1996 TV Movie would be now if the Eighth Doctor hadn't told him which question to answer!

RICHARD ELLIOT EMAIL

I'm really somewhere in the middle when it comes to spoilers. Yes, I devour all news of forthcoming episodes. But then again, I've tried to keep away from *big* spoilers this year.

There are certain moments which have been spoiled in the absolute sense of the word – *eg*, if the news of Christopher Eccleston's departure hadn't broken so early, that regeneration would have been one of the best surprises in the history of the show.

On the other hand, Rose's shock appearance in *Partners in Crime* is brilliant – even after reading **DWM**'s episode previews, and devouring every word of the TV guides' listings, it was unexpected and brilliant.

So I say 'no' to true spoilers – that is spoilers that truly spoil one's enjoyment of the show. But 'yes' to teasers, they're fine... (Or is that just cheating?)

SIMON BROMLEY SHEFFIELD

Messrs Candon and Hadoke make valid points regarding the issue of spoilers in *A Battle of Wits*. However, taking a case in point – the *Radio Times* hybrid-Dalek cover spoiler – Candon misses the point entirely when he suggests that there are 'other listing magazines available'. Invariably all the magazines are stacked together, and one is undoubtedly still going to see the 'spoiler cover' next to them. Consequently, instead of a jaw-dropping 'wow' on reaching the end of *Daleks in Manhattan*, having already seen *that* cover and knowing what to expect upon the emergence of Dalek Sec, I was distinctly underwhelmed.

To my mind this was a missed opportunity for the best surprise cliffhanger since the Dalek plunger first came into view way back in 1963 in the second ever *Doctor Who* story. Holding off on the spoiler would have probably achieved an opposite – and much better! – effect, by creating a greater sense of anticipation. Instead, we all knew what was coming – and the impact was quite literally 'spoiled'!

TIM SNELLING HEACHAM, NORFOLK

Please reassure Mr Candon that he need not 'honestly despair' at my not watching the *Next Time* trailers. I somehow manage to live a happy and fulfilled life – although it's nice to have his pity. (I generally take all the pity I can get.)

JOHN CALLAGHAN EMAIL

TEAM EFFORT

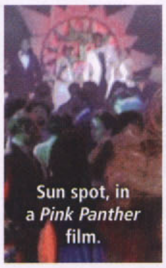
What I was most looking forward to in **DWM** 435 was the Time Team's commentary on 2005's *Dalek*. That's one of the episodes of the series that I have re-watched the most times on DVD. The first time I saw *Dalek*, I immediately decided that it was the absolute best story to feature Terry Nation's creations since 1975's *Genesis of the Daleks*.

As always, I enjoyed the team's insightful and humorous observations. I did, however, have a morbid curiosity concerning the Cliché Counter, namely just how high the number of 'Deaths on screen so far' would jump from **DWM** 434 to 435! There were 24 on-screen deaths in *Dalek*. Is that the highest ever body count for a single episode of *Doctor Who*?

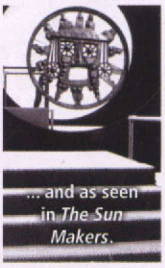
BEN HERMAN QUEENS, NYC

The body count in *Dalek* is high, but by no means the highest. Go back and tot up the on-screen deaths in 1984's *Resurrection of the Daleks* for starters...

HERE COMES THE SUN



Sun spot, in a *Pink Panther* film.



... and as seen in *The Sun Makers*.

With *The Sun Makers* now out on DVD, this little factoid might interest you... Here's a screen grab from the Peter Sellers movie *The Revenge of the Pink Panther*. Notice the wall decoration in the background... *The Sun Makers* was in studio in July 1977, and *The Revenge of the Pink Panther* was filmed from November 1977 to April 1978 at Shepperton.

JON PREDDLE EMAIL

PLEA FROM DOWN UNDER

I was wondering when the cast and crew of *Doctor Who* were coming Down Under? The US has had its fair share of visits, and now I feel it's our turn. *Doctor Who* is always winning its time slot here and gets great ratings; it's shown on Saturday, with a repeat screening on Sunday, so Matt, Steven and the team would be a big hit here, and would generate even more publicity and enthusiasm for the show. And it would be great to see the cast and crew. Come on guys, Tom Baker dropped by in the 1980s, surely you can visit and say hello to all your fans?

MIKE NORMAN SYDNEY, AUSTRALIA

ULTIMATE APOTHEOSIS

I recently finished the final instalment of the latest **DWM** comic strip, *Apotheosis*. I think it's one of the most interesting comic strips **DWM** has produced. I enjoyed the unexpected appearances of characters from previous stories, such as Cosette, Margaret, the Shasarak and Chiyoko. I also enjoyed Amy's reference to her transformation into a butterfly creature, from her début comic appearance. But my favourite scene is at the end when the Doctor makes an announcement proclaiming, "I've got a feeling this is only the beginning," leading onto the climax which continues next issue.

CIARAN WARD MANCHESTER

Strip shocks start on page 33! Next issue – your thoughts on the new series... DWM

ON THIS MONTH... 10 YEARS AGO

It's August 2001 and DWM 308 is 'keeping the flame alive™' while the series is off TV...

DOCTOR WHO
Tomb raiders
Destroy all monsters!

LET ZYGONS BE ZYGONS

Although *Doctor Who* showed no signs of returning to TV, the market was rich with CDs featuring new material, including an audio adventure from producers *BBV – Zygon: The Barnacled Baby*. **DWM**'s Benjamin Cook asked stars Deborah Watling and Clive Merrison if *Doctor Who* had run its course? "Yes," stated Clive categorically. "These days, television is all so sophisticated. *Doctor Who* is of its time. People aren't interested in it any more." Deborah remained silent...

ONLINE ENTERTAINMENT

Clive's bold claim held little water, if a report in **DWM** 308's *Gallifrey Guardian* was anything to go by. 'BBC Online's ongoing 'webcast' of *At the Temple of the Fourth*, the sole completed episode of projected six-part Seventh Doctor and Ace epic *Death Comes to Time*, proved a big success over the first three days available to view. Over 100,000 users accessed the 'Cult' pages, where the episode could be found... making over 1.6 million 'page impressions.' The head of Fictionlab, the department overseeing the webcast, Richard Fell said: "The response from users has been overwhelming and clearly shows that there's a thriving *Doctor Who* community on the net..." *Doctor Who* fans embracing the internet? Who'd have thought it?!

Gallifrey Gu
100,000 experien
Death

NICK'S VIEW

Elsewhere in **DWM**, actor and writer Nicholas Briggs was asked how he'd present the Daleks for a 2001 audience? "Since *Doctor Who* went off the air, more emotional reality has crept into TV science-fiction," Nick observed. "Don't alter the nature of the Daleks, but make them more cunning, sinister and ruthless..." Four years later, and that's exactly what we'd get on TV – with Nick voicing them!

THE DWM INTERVIEW

LET'S QUIZ HITLER!

Albert Welling is the man bringing Adolf to life. So let's interrogate him, shall we?

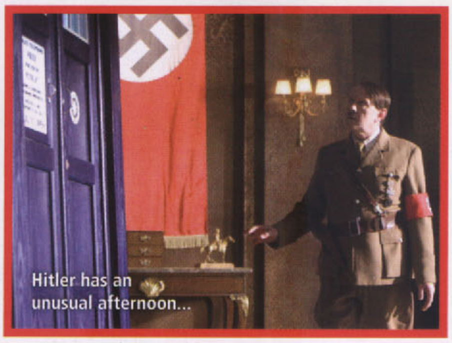
Interview by **BENJAMIN COOK**

Hello, Albert. I never expected that one day I'd be interviewing Hitler.

"[Laughs] Look, on a list of things I never expected to happen, being asked to play Adolf Hitler in *Doctor Who* comes right near the top. There aren't many actors alive who've inhabited that role."

Where do you start, then? Did you have to do much research? Hitler is such a familiar figure from history. We've all seen the newsreels...

"Yes, there's plenty of footage of him ranting away in speeches. As an actor, it's always good to have a look at those, to get the bearing, the mannerisms, whatever you can divine from it. I had a lot of thoughts about the man, and the situation he finds himself in in the episode, but it came together, for me, only really after Make-up and Wardrobe had finished with me – the face that stared back at me from the mirror. It was quite chilling. It's a monstrous face, isn't it? That little moustache, the hair... it does something to you. I found it impossible to break a smile at all when I had the moustache on. Thank God it came off for lunch so I was able to feel human again. It's quite remarkable the change that comes over you when you're made up as him. I didn't see that reflection in the mirror as me. It chilled me to the bone to be inside that creature."



Hitler has an unusual afternoon...

So, did you have to try to get in touch with your 'inner Hitler'?

"Well, you can't play somebody that you hate. That's the fact of the matter. However much of an evil monster or an idiot you're asked to be, you have to find something in yourself that you can love about the character – even just that he's breathing in and breathing out, but something – because otherwise you'll be commenting on him, rather than being him. That's the important distinction. You've got to love 'em. That's the sometimes painful bit – the painful journey that the actor has to go on – but he'll be all the better for it."

How do you judge where to pitch the performance, then? You have to be careful that it doesn't spill over into caricature.

"There's something you see in Steven [Moffat]'s script that is the real Hitler, but also a smattering of the wit, that Hitler can't see, that kind of brings to mind *The Great Dictator* [Charlie Chaplin's 1940 comedy film that satirises Nazism and Hitler], which everyone should watch. It's one of the funniest films you'll see."

Elsewhere in this issue, Steven says, "Hitler would be deeply, deeply pissed off to know that we treated him as a minor comic character in an episode of *Doctor Who*."

"Yes, he would. For somebody who wants to rule the world... Of course, there are people alive to whom Hitler, the image of that man, is still... you know, it's a serious character to contemplate. I wasn't alive in those days, but there are people who were. But I don't think we make light of it at all."

This isn't the first Nazi you've played, is it?

"No, I played Erwin Rommel in *D-Day* [BBC, 2004], which was a superb piece of work, a docudrama, nominated for quite a few awards. I put the uniform on again as General Jodl in *D-Day to Berlin* [BBC, 2009], so I'm used to the high-ranking Nazis, but I guess, with Adolf, I've gone about as far up the Nazi chain of command as it's possible to go. They don't get much higher than Hitler."

What can you tell DWM readers about what happens to him in this episode?

"Well, the TARDIS crashes through his office window. That was the last thing he was expecting. There's bemusement, shock, annoyance... 'What the hell is going on? Who are these people?' It's a strange episode in Adolf's day, and you wonder whether he ever thought that it really happened. It looks as though the Doctor has saved him from being killed. As some historians have pointed out, if Hitler *had* been killed in the late 1930s, he'd have gone down as the greatest Chancellor Germany ever had. That's a frightening thought for us today. At the time, the Germans thought he was great. Well, the enlightened ones didn't, but plenty did."

What did your family and friends make of you landing the role of Hitler in *Doctor Who*?

"I was very excited to tell people I was appearing in it, but I couldn't tell them who I was playing. It was a relief to finally say, 'Yes, I'm playing Hitler.' You get every kind of funny comment after that: 'Typecast again?' If *Doctor Who* is full of monsters, then what about Hitler? He's possibly the most human monster that we've got. If you're going to play a baddie, then they don't come much worse than Adolf. I've played quite a few baddies in my time. Most actors will agree, they're the ones to get the pulse racing."

Had you watched *Doctor Who* much before?

"I'm old enough to remember William Hartnell – and, like the rest of my generation, hiding behind the sofa, watching this terrifying man. Hartnell was like an angry headmaster who had fits of giggles sometimes. From those opening titles, you were exhilarated, terrified, taken here, there and everywhere... and the show seemed to be limited only by the imagination of the writers. I've dipped in and out of it over the years, and then to find myself in it... well, it's great to be in quality shows anyway, but the great thing about fantasy and science-fiction is how it makes you believe in the extraordinary. It's all about believability. 'Is this really happening?' There were some shots [in *Let's Kill Hitler*] in the enormous Chancellery room – I've never been on a bigger set in my life – when I was sitting there, and I could hardly see a soul, the camera was so far away... and you do feel that the fantasy has become a strange sort of reality. 'This is *real*.'"

Would you like to play Hitler again in *Doctor Who*?

"I felt I only brushed the surface, really. One strange encounter. So certainly. 'Yes' is the answer to that! I'd kill to work with Matt Smith again. He's becoming one of the most charismatic young actors that we've got. He's going from strength to strength. The thing that melds all the Doctors together is the sense of excitement they generate – and they're mischievous, too. Like when the Doctor says to me, 'The British are coming, Adolf,' before the war has even started! It's like, 'What?' There's a wonderful, mischievous quality to the Doctor. And a glee. Sometimes dark glee, but it's there. A rematch between the Doctor and Hitler could be quite intriguing indeed." DWM

Turn the page for our new series preview...

> **"I didn't see the reflection in the mirror as me. It chilled me to the bone to be inside that creature..."**

We're Back!

So – we all managed to survive the summer break then? Good. Because the Doctor and his friends are back in six thrilling new adventures. And it all starts here…

Preview by **BENJAMIN COOK**

Cybermen! Silents! Weeping Angels! Winston Churchill! River Song wearing an eyepatch! The impossible astronaut! Readers, just how amazing is the BBC's trailer for the next six episodes of *Doctor Who*? (Answer: very amazing!) The man in charge thinks so, too. "These are some of the most thrilling episodes we've made," says Steven Moffat. "There are some dark and brilliant times ahead. For the Doctor, everything changes."

Haven't we heard that before?

"Yes," he laughs, "but everything *really does* change this time. You have to be able to say that events change the Doctor, or else all you're doing – as some people would like – is remaking the old stories. You have to be able to say to the audience, 'You mustn't miss next week's episode, because everything will change! Oh, and there's a spaceship full of Cybermen.' If you're not promising that, then you're not telling a good enough story."

"Classic monsters are always fun to see," says Matt Smith, "and several pop up later this series, as well as a number of new ones – some really great new monsters." Of the Doctor, Matt says: "He's marching to his death, don't forget. As a journey for me, it's always going to be interesting when the stakes are raised. It's a journey for Steven, too, because he's tailoring his writing for me more and more…"

"I think – at least, I hope – that there is some cross-fertilisation between the actors and the writers," says Alex Kingston, who returns as River Song. "It seems that Steven has responded to what he has seen us give to the characters, and that has helped feed him with ideas about where to take them, and how far he can take them. There's this unspoken joint creative process that we're all involved in. I can't wait for you to find out what happens next…"

> **"Okay – you've had all summer. Have you found her? Have you found Melody…?"**
>
> **AMY POND,** ***Let's Kill Hitler***

Let's Kill Hitler

Saturday 27 August 2011

Our first stop for our time-travellers is Berlin, 1938. But are they *really* trying to kill Hitler? There's more to this than meets the eye...

Preview by **BENJAMIN COOK**

Now, where were we before we were so rudely interrupted? "It's me. I'm Melody. I'm your daughter." Oh yes! That's it! River revealed her true identity to Amy and Rory, in a breathtaking moment of first-rate TV that could only be upstaged if it were immediately followed by a caption crashing in to tell us that the Doctor will be back in the autumn in LET'S KILL HITLER! (Really?! Yes!)

"Yay! Hoorah! What a great title!" enthuses Matt Smith, when **DWM** asks him what his response was to finding out the name of this episode. "What was yours?"

Well. We all laughed as we tried to imagine the Nazi dictator on the cover of *Doctor Who Adventures*.

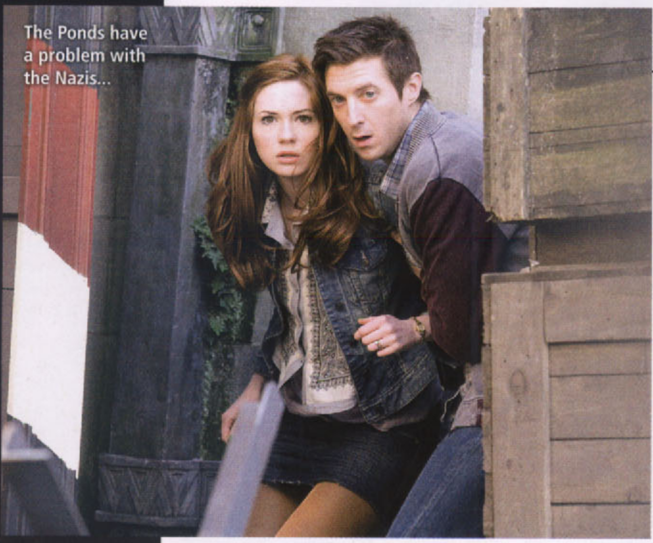
Matt cracks up. "I know, right! Imagine it! It's Steven [Moffat, *Doctor Who* supremo and writer of *Let's Kill Hitler*] being brilliant and mischievous. Also, it's a direct reference to a line in the episode..."

"Pretty intense laughter from me, too," confirms Karen Gillan, who plays Amy Pond, "when Steven told us. It's just the best title ever, and delivered in the Moff's Scottish voice as well... We were, like, 'Amazing.' I just love it, because it sounds a little bit controversial. But the subject matter is tackled really well in the episode."

So which came first: the story idea or the title?

"Actually, I did think of the story first," Steven confirms. "I'm always trying to think up really great slams into the opening titles – really outrageous ones. It's something I'm getting better at, and hopefully will get ever 'better-er' at as time goes on. I thought, if you have someone say, 'Let's kill Hitler,' and then crash into the titles, of course you're going to keep watching. We need more titles like that."

There are some obvious issues with placing a historical figure such as Adolf into *Doctor Who* mythology. (For example, will a Hitler action figure be added to the *Doctor Who* range? "Oh my God," screams Karen, "I wonder if there will! Can they? Oh! It's a touchy subject.") Did Steven have to tread carefully?



The Ponds have a problem with the Nazis...

"Well, we'll wait to see how it goes down," he says. "Even though I knew that Hitler's part would be small, I read up a bit about him, and you know how sometimes you expect the truth to be that he was a surprisingly gentle, nice person when he wasn't slaughtering people? Well, no, he wasn't. He was just through and through, appallingly, disgustingly, evil. I suppose, logically, you should expect that, but he was genuinely an utterly horrible, irredeemable piece of s***.

"Hitler would be deeply, *deeply* pissed off to know that we treated him as a minor comic character in an episode of *Doctor Who*. My guiding moment for it was how Steven Spielberg handled Hitler in *The Last Crusade* – when Hitler signs the book for Indiana Jones. We didn't treat him as a great icon of evil, we took the piss, and I don't think we can humiliate that man enough."

Next series, how about an episode called *Let's Kill Murdoch*?

Steven laughs. "Yeah! That'll happen, one day. I was exchanging e-mails with Russell [T Davies, former *Doctor Who* showrunner] as those phone-hacking stories were breaking, and we agreed it's got too much now. We can't cope with this. Fiction is lagging behind real life. Fiction is going to wander off, weeping. Not that I'm complaining. The Murdochs' fall from grace might have saved the BBC. What's satisfying is, [former *News of the World* editor] Rebekah Brooks was actually terribly pretty a few years ago – sensationally attractive – but she has not kept her looks. That means evil is bad for your looks. But don't tell Hitler, and don't publish a photograph of me next to that comment."

Dragging the conversation from Rebekah Brooks back to killing Hitler ("An uneasy segue," admits the Moff), **DWM** wonders how far Steven wrote this eighth episode of *Doctor Who*'s 2011 run as a second series opener, in effect?

"Well, it's as different as you could be, really, from *The Impossible Astronaut*," he says. "It just sort of plays at being a series-opener... until we admit, no, we're carrying on the story of Demon's Run. The Hitler story is a slight red herring. It's blatantly a continuation of *A Good Man Goes to War*. Also, a little bit of me was looking at this series and thinking, we need more fun and laughter. *Let's Kill Hitler* is a very funny episode, with a bravura performance from Alex Kingston [River Song]. She's absolutely stunning in it."

"The episode belongs to Alex," agrees Matt. "She's totally brilliant. That scene in Hitler's office where... hey, weren't you there one of those days? [**DWM** *was on set in the Reich Chancellery, circa 1938, but you'll have to wait till next issue for the full story – Ed*] I had a lot of fun filming all that stuff. Have you seen the episode yet? It's really good. It's a real belter. There are some great sci-fi moments in it."

Steven says: "That's what you should do with a first episode – funny, accessible sci-fi. *The Impossible Astronaut* was a departure from the norm, and that's good, that makes it exciting, but that's never going to be the paradigm. Never, ever. The fact that we're making people wait weeks for the story to play out is exciting to do once, but not every year."

"In *Let's Kill Hitler*, there's another big revelation," promises Alex Kingston, "and it will definitely throw up the questions of 'is she really out to look after and love the Doctor, or actually to do something far more destructive?' The added element of River being Amy and Rory's daughter has given Arthur [Darvill, who plays Rory] and Karen so much to play with. River knew all along, so there is no revelation for her, other than she can now be open with them – but it's a big, *big* mind trip for the two of them, as characters, to deal with."

"Hitler was through and through, appallingly, disgustingly, evil. We can't humiliate that man enough."

"It does change Amy in a big way," agrees Karen. "We see her angry mum side, which I loved playing. I think it's hilarious, her and Rory being parents, especially parents to River, who is really, really naughty, especially in this episode. They have to deal with her as their child, and that whole notion is so funny. It's a really interesting dynamic going on."

How can we expect that to develop over the series' remaining episodes?

"The Doctor is more involved in the lives of Amy and Rory than he ever expected to be," says Steven. "He met a seven-year-old girl, and now discovers that it's possible, at some future point, he's dating her daughter. 'They've got a baby... and look who it is!' I mean, he must wonder if he can cross the TARDIS control room without Rory punching him for practice. It's everything the Doctor has ever tried to avoid – this man who avoids any kind of commitment, any kind of relationship – and he's practically got a family unit around him, as dysfunctional as it is.

"He can't just walk away. That's his plan, however much he loves them – to hang out with Amy and Rory for a few years before they grow up too much, and then bugger off before he screws anything up too permanently. Well, he can't this time. He absolutely can't. He's committed. So it's complex. It has to be. That is the only way to write relationships. They *do* get more complex – every relationship in the world. I like that. I like the Doctor tripping over the consequences of being him. The next six episodes deal with that, and then... just you wait and see!" DWM

DOCTOR WHO

SERIES TWO
EPISODE 8

STARRING Matt Smith, Karen Gillan, Arthur Darvill, Alex Kingston, Caitlin Blackwood, Nina Toussaint-White, Albert Welling, Richard Dillane, Philip Rham
WRITTEN BY Steven Moffat
DIRECTED BY Richard Senior

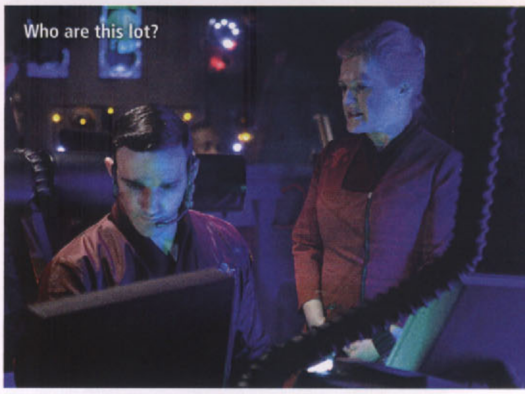
QUOTE, UNQUOTE

AMY: "We can't have saved Hitler!"
THE DOCTOR: "See? Time travel – never goes to plan."
HITLER: "But this box – what is it?"
THE DOCTOR: "It's a police telephone box from London, England. That's right, Adolf – the British are coming!"

IN A NUTSHELL...

When 'mysterious' crop circles appear in a field just outside of Leadworth, two old friends drop in on the village's most travelled residents, Amy and Rory Pond. One visitor we've met before. The other we haven't. One has a time machine. The other has a gun. This can't end well.

In the search for Melody Pond, the TARDIS crash lands in 1930s Berlin, bringing the Doctor face to face with the greatest war criminal in the universe. And Hitler. The Doctor must teach his adversaries that time travel has responsibilities – and in so doing, learns a harsh lesson in the cruellest warfare of all.



Who are this lot?

Night Terrors

BBC one BBC one HD

Saturday 3 September 2011

Are you frightened of monsters? What about the dark? What's that in the cupboard? Under the stairs? Dare you watch this episode at all...?

Preview by DAVID BAILEY

It probably goes without saying – there aren't many readers here who won't know of *Sherlock*, or *A History of Horror*, or *The First Men in the Moon*, not to mention *Doctor Who* – but Mark Gatiss is a busy man. When **DWM** catches up with him, at the end of a packed 12 months that has seen him write and/or star in all of the above, he's ready for a bit of a breather...

"We finish the second series of *Sherlock* in the third week of August," he says, "and then I think I'm going to try to have a month off. And unlike previous holidays, where I end up going on holiday and writing, I'm going to actually try not to do that. That's the key to actually resting as opposed to thinking you are."

Mark co-created *Sherlock*, a modern-day retelling of Arthur Conan Doyle's famous stories, with *Doctor Who*'s executive producer Steven Moffat. He wrote one of the 90-minute episodes from last year's run, and even starred in the series as Sherlock Holmes' brother Mycroft. Of all the things he's done over the last year or so, it's the thing which has most dominated his working life. Returning to *Doctor Who*, after writing last year's *Victory of the Daleks*, has felt like coming home.

"It's a funny thing, really, given my close association with the show – and obviously, my lifelong love of it," he says. "*Victory of the Daleks* was the first actual script I'd written for *Doctor Who* for quite a while."

Prior to that episode, Mark had written *The Unquiet Dead* (2005) and *The Idiot's Lantern* (2006), as well as featuring as the main guest star in *The Lazarus Experiment* (2007).

"I suppose, then, writing another one quite quickly made it feel more like a natural homecoming."

But Mark came home to find that some furniture had been shuffled around. Having written episodes set in Earth's history up to this point, he finally found himself asked to write something set firmly in the twenty-first century...

"The big difference for me was writing a modern-day one, which I'd wanted to do for quite some time. Steven asked me to do for *Doctor Who* what I'd done for my ghost stories on BBC4 [the 2008 series *Crooked House*, written by and – you guessed it – starring Mark], which was to make a Barratt house scary. Take a modern-day thing and make us afraid of it. It ended up being a block of flats, but that was essentially the brief: try to find the scary in the modern."

As it turns out, the modern is absolutely chock-full of scary. In *Night Terrors*, the Doctor arrives on Earth, in a pretty average-looking housing estate. There don't seem to be any monsters stalking the streets, he can't sense any evil lurking in the shadows of the night – and yet, a little boy called George (Jamie Oram) is so terrified of every little thing around him that his fear has reached out across time and space to call the Time Lord to him. George's mum and dad, Alex and Claire (played by Daniel Mays and Emma Cunniffe), are at their absolute wits' end. Desperate to protect and care for their precious child, they've done everything they can to help him. They tell him to put everything he's scared of in his bedroom cupboard and to shut the door on it all. And that's all fine, until the Doctor opens the cupboard door...

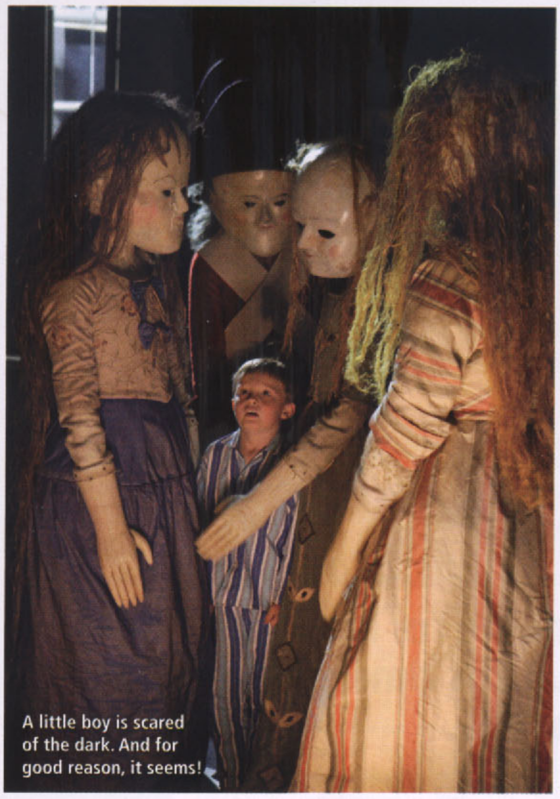
Rory Pond: prepared to defend his wife.

"I'm always interested in what frightens a child," Mark says, with what we're sure is solely professional interest. "I'm a great believer that a healthy scare is a very good thing, and also that it's almost impossible to legislate against scaring kids. You could close down everything, you could stop children from watching anything on TV – and then you'll discover that they're sitting, crying in a corner, because they're frightened of a pair of shoes. It just happens. Kids will make something out of nothing – and that was the essence of this story.

"Kids do develop these complexes: they're scared of shapes in the dark, or a dressing gown on the back of a door, a cupboard with a door ajar, stuff like that," he continues. "I know from my own experience – I had them all as a kid. I was scared of absolutely *everything*. Something sitting on the bed always used to be one of my absolute terrors. The idea of waking up to some sort of pressure, that there might be someone or something sitting there, terrified me. I was interested in exploring the idea that there might be a child whose parents were totally at the end of their tether because they didn't know what to do with him anymore, because he was simply frightened of everything – pantophobia, as it's called." (Don't bother to make the jokes – the Doctor's way ahead of you, as you will see...)

There's something very odd going on around here.

The Doctor has some questions for George's dad, Alex (Daniel Mays).



A little boy is scared of the dark. And for good reason, it seems!

Now, *Doctor Who* wouldn't be doing its job if it was only terrifying one child. George will not be alone on the night of broadcast, as children (and sensitive grown-ups) across the land will cower in fear of the episode's new monsters. Amy and Rory, separated from the Doctor soon after arriving on the estate, find themselves in a mysterious abandoned house. Everything is dark, disused and covered with dust – and there are creatures waiting in the shadows…

"They're based on something I was always frightened of," Mark says. The creatures look unfinished, not properly formed – and there's a reason for that.

"I've always thought that anything sort of rough-hewn and artless is much more frightening. I remember as a kid once, it was Hallowe'en, and my brother said, 'There's someone at the door for you' – and like an idiot, I just went to the door and opened it. One of my next-door neighbours was lurking in the darkness. They leapt out and the mask they were wearing was sort of made of egg boxes, it was unbelievably crude. It was sort of a roughly formed face. It frightened me so much – much more than it would have done if it had been a very expensive rubber mask.

"In the same sort of way," he continues, "there's something very spooky about these monsters, the fact they just have a gash of a mouth. It really came from that. It just makes the hair on the back of your neck stand on end. For me, the less sophisticated they look, strangely, the more scary they are. In fact, I think they are absolutely *brilliant*, really frightening. There's something *really* wrong about them."

Doctor Who's finest, creepiest horror has always come from putting a spin on something ordinary. "It's the Yeti on the loo in Tooting Bec," Mark says, recalling Jon Pertwee's opinion that there could be nothing more scary than coming home to see just such a sight. "That is actually my next story. I'm going to finally do that." (We really, really want him not to be joking…)

"As a Pertwee child, that's what I grew up with," he adds, "the idea that something was wrong about things in your own house. I used to drive past gasometers on the way to my auntie and uncle's house, and *Inferno* had left such a burn on me – no pun intended! – that I would cower in the back of the car, scared of this industrial landscape. I think it's rather thrilling."

"Of course, we may be seen as totally irresponsible," he concludes, "because essentially the story of *Night Terrors* is: 'A little boy says there are monsters in his cupboard; the Doctor turns up and tells him that he's right!'" DWM

"There's something spooky about these monsters. The fact that they just have a gash of a mouth."

DOCTOR WHO

SERIES TWO
EPISODE 9

STARRING Matt Smith, Karen Gillan, Arthur Darvill, Daniel Mays, Emma Cuniffe
WRITTEN BY Mark Gatiss
DIRECTED BY Richard Clark

QUOTE, UNQUOTE

RORY: [glancing at the psychic paper] "'Please… save me from the monsters.' Who sent that?"
THE DOCTOR: "That's what we're here to find out."
AMY: "Sounds like something a kid would say."
THE DOCTOR: "Exactly. A scared kid. A very scared kid. So scared that somehow its cry for help got through to us. In the TARDIS."

IN A NUTSHELL…

The Doctor follows a cry for help to an ordinary-looking housing estate on Earth. A little boy is scared of the dark. And of the monsters in his cupboard. And of baths, old toys and dusty dolls houses. And of the wheezing old lift next to his room, the witchy old woman across the way, and the gruff landlord pressuring his dad for this month's rent. He's scared of everything. And if the Doctor doesn't save him from his fears, it could mean the end for Amy, Rory, and every human being on the estate…

The Girl Who Waited

BBC one BBC one HD

Saturday 10 September 2011

Amy Pond is used to waiting for the Doctor to come back for her. But this time, she may have the longest wait of all...

Preview by DAVID BAILEY

In last issue's *Production Notes*, executive producer Steven Moffat claimed that when writer Tom MacRae pitched him his idea for this episode, his first judgement was: "Isn't it a bit timey-wimey?"

"Not now," Tom explains as we meet on the set of his upcoming Comedy Central series, *Threesome*. "Steven is talking about the first two drafts there, not the version that was shot.

"I went in with the most Moffaty idea I could think of," he continues, "thinking it might be too much, but then we basically found the emotional heart of the story and stripped back on a lot of the plotty-cleverness. Originally, there was a clever pay-off, an if-you-pay-attention-you-can-work-this-out-for-yourself sort of thing. But then we realised that, by that point, you care about what happens to the characters more than you care about the plot. So, the resolution became actually very simple – all these tricks and traps I created, you don't care about those. You just want to see what happens when they get there."

Tom is, of course, being vague about the details but, as you may have guessed from the title, *The Girl Who Waited* is all about Amy Pond. For all its complicated genesis, the conceit of the episode is very simple: in an alien healthcare clinic, called the Twostreams Facility, Amy gets separated from the Doctor and Rory. And this isn't just an 'Oops, there's a locked door, where's the sonic screwdriver?' separation. This is a nightmare 'even the TARDIS can't fix this!' situation.

Menaced by well-meaning but deadly hospital robots (who are determined to inject her with medicine which would kill a human), Amy has to fend for herself on a deserted alien world, left to wonder if she'll ever see her boys again...

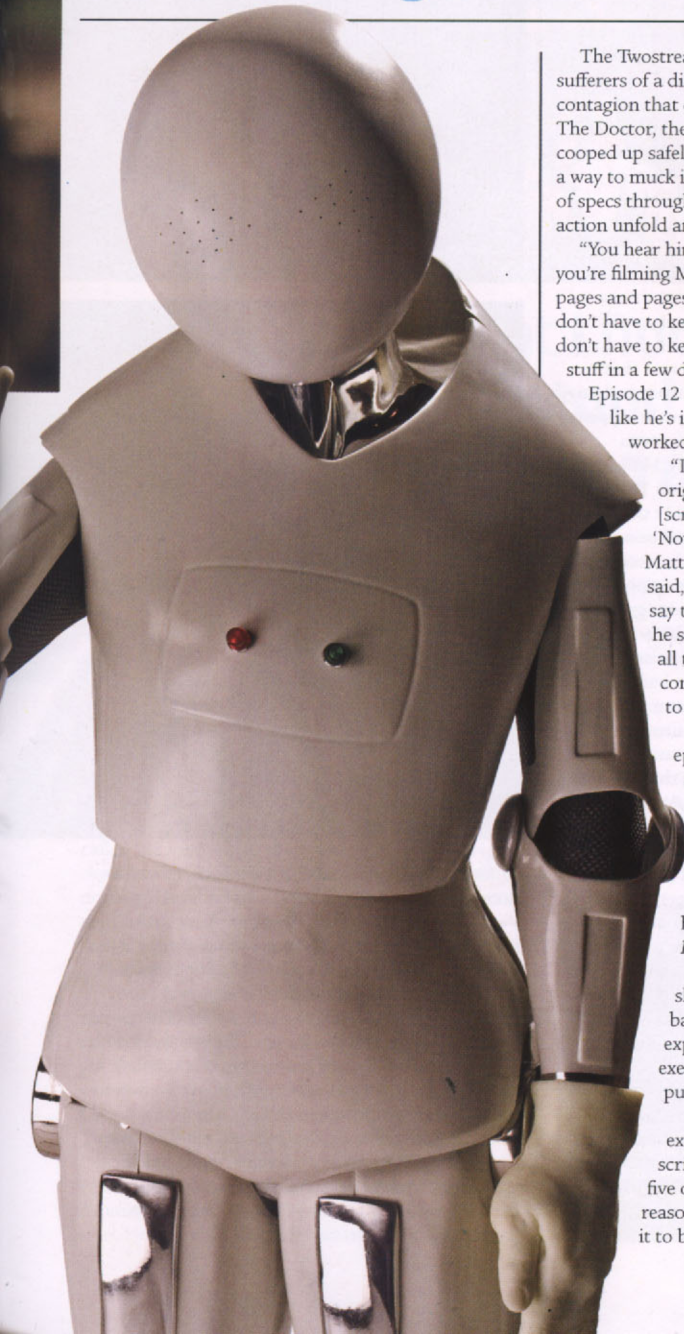
"The heart of the idea is what it always was," Tom adds. "There's some sort of timey-wimey bits – but it doesn't matter if you don't get some of them, it doesn't change the story. I think the episode should feel very 'simple' to watch. It's been a huge amount of work to make the story fit together that well. I don't think it's a challenging watch, but it was a very challenging exercise."

With Amy getting so much screen time, *The Girl Who Waited* is actually this year's 'Doctor-lite' episode – though Tom thinks you wouldn't know if we hadn't just told you!

"No-one notices it," he says. "I was very conscious of it but the viewer doesn't feel it at all, because he's present all the time."

Have the Doctor and Rory forgotten something...?

"I wanted to do this story for Karen – not for any other companion..."



The Twostreams Facility is set up to care for sufferers of a disease known as Chen7 – a deadly contagion that only affects beings with two hearts. The Doctor, therefore, spends a lot of the episode cooped up safely inside the TARDIS. But he still finds a way to muck in, kitting Rory out with a clever pair of specs through which the Doctor can watch the action unfold and communicate with his friends.

"You hear him, you see him," Tom says. "When you're filming Matt in the TARDIS, you can shoot pages and pages and pages of script very quickly. You don't have to keep doing new camera set-ups, you don't have to keep relighting it. So, we shot all his stuff in a few days – so he could go off and record Episode 12 at the same time. Actually, you feel like he's in the story from start to finish. It's worked out well.

"It wasn't a Doctor-lite episode originally," he adds. "I got a call from [script editor] Caroline Henry saying, 'Now don't shout, but can you just take Matt out of the story?' Straight away, I just said, 'Well, we've got this plague – we'll say that he's not immune to Chen7!' So, he sits in the TARDIS and talks to them all through the glasses. So his presence is completely there, it's just you don't need to see him."

The Girl Who Waited is Tom's first episode for *Doctor Who* since 2006's *Rise of the Cybermen/The Age of Steel* action-adventure epic. But he's kept busy in the meantime, writing episodes of *Agatha Christie's Marple*, *Lewis* and *Bonekickers*, as well as a number of children's books, including his latest, *When I Woke Up I Was a Hippopotamus*.

His return to *Doctor Who* has been a slow one: this episode started life as a back-up script before, as Steven Moffat explained last issue, it impressed the executive producer enough for him to put it in front of the cameras.

"I've fought for this spot," Tom explains. "It was always a floating script. I knew that it was mine and five other scripts. That's one of the reasons I worked so hard on it – I wanted it to be made! I wanted to do this story for Karen, not wait five years until it's whoever else playing the companion."

Although he may not have been directly involved with the show for a few years, he has stayed in touch with Steven, who became a friend during production of the 2006 series of *Doctor Who*, and his fellow executive producer Piers Wenger.

"I'd worked with Piers before," Tom says. "I remember when Piers got the job at BBC Wales, about two days later, I was having a coffee with him in Soho and he was just going, 'Right, what is this going to be like? What advice would you give me for taking over BBC Wales?' So, I gave him my advice, as someone who'd been through the *Doctor Who* process – and off they went and took the series on and made it absolutely their own.

"It's weird," he adds, "having been very good friends with both of them, by the time their first series had finished, I was in such awe of what they'd done. When I was actually working with them again, I almost had to learn to know them as individuals again. I was quite starstruck working with them. I was trying to remind myself, 'Actually, I've known these people for quite a long time!' – but I was just so impressed by what they'd done."

Having worked with both Steven and his predecessor, Russell T Davies, how does Tom see the differences in their showrunning styles?

"It's very hard for me to compare," he admits. "I knew Russell well for a long time before I worked with him. I didn't know Steven at all before I started doing *Doctor Who*, although we were good friends by the time he became the boss. They're just different people. Steven has a family, Russell doesn't – that would be the big defining difference.

"I was very young when I started doing this," he continues. "I was only 25, and I've changed so much since then. I know a million times more tricks than I did back then. I'd never written a big show until I did *Doctor Who* – that was my big, big break. I do have a sense that I owe the career I have at the moment to the *Doctor Who* fans. They are the biggest, loveliest support group you could ever hope for. I've gone on to do loads of things: I've got my own series, done the stage show [*The Crash of the Elysium*], all these books, and all the rest of it – none of that really would have happened if it weren't for *Doctor Who*." DWM

SERIES TWO EPISODE 10

STARRING Matt Smith, Karen Gillan, Arthur Darvill
WRITTEN BY Tom MacRae
DIRECTED BY Nick Hurran

QUOTE, UNQUOTE

AMY: Apalapucia. What a beautiful word.
THE DOCTOR: Beautiful word, beautiful world. Apalapucia – voted number two planet in the top ten greatest destinations for the discerning intergalactic traveller.
RORY: Why couldn't we go to number one?
THE DOCTOR: Everyone goes to number one. It's hideous. Planet of the coffee shops.

IN A NUTSHELL...

The Doctor takes Amy and Rory for a relaxing break on Apalapucia, not realising that the planet is ravaged by a deadly disease – one that threatens even the life of the Doctor himself. But that's not the biggest problem: Amy's gone and got herself trapped in a very unusual hospital. How long will she have to wait before the Doctor comes back for her this time?

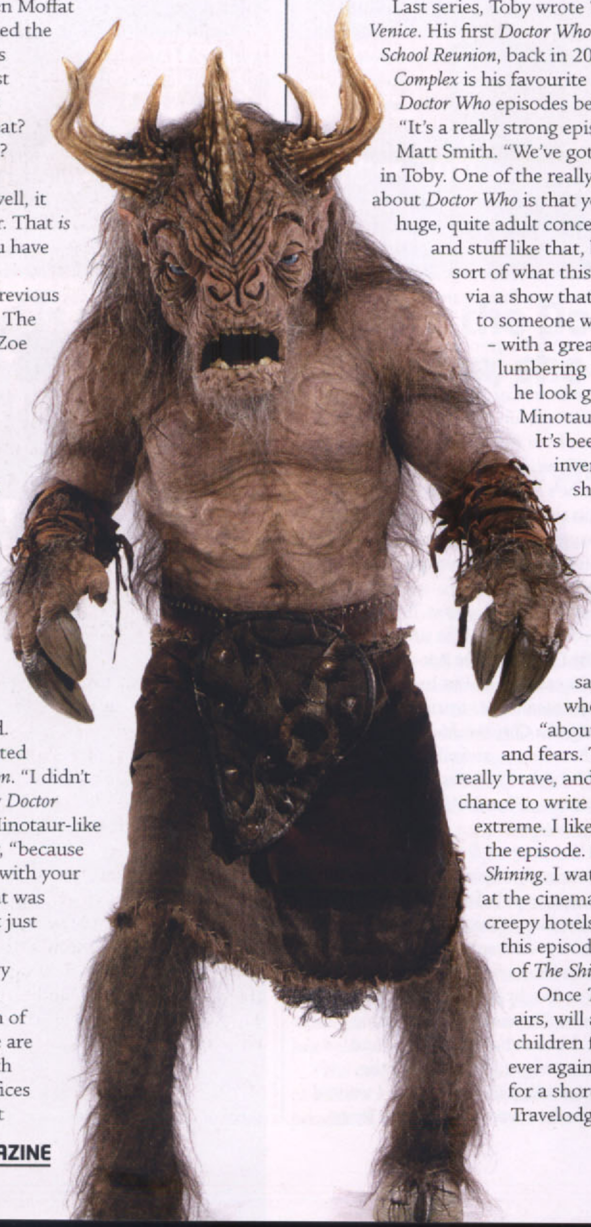
The God Complex

BBC one BBC one HD

Saturday 17 September 2011

The Doctor, Amy and Rory check into a hotel with a difference. None of the guests are expected to leave alive...

Preview by BENJAMIN COOK



Toby Whithouse's brief for *The God Complex* went something like this: the Doctor, Amy and Rory are trapped in a hotel, and the geography keeps shifting. And that was it. "When Steven Moffat pitched the idea to me," recounts Toby, "one of the first questions to address was, what is the threat? What is in this maze? Absolutely the first thought I had was, well, it has to be a Minotaur. That *is* the monster that you have in a maze, right?"

Minotaurs have previous form on *Doctor Who*. The Second Doctor and Zoe encountered one in the Land of Fiction in 1968's *The Mind Robber*. The Third Doctor fought a Minotaur in Atlantis in 1972's *The Time Monster*. The Fourth Doctor once claimed to have given Theseus the ball of string he used to navigate the labyrinth in which the Minotaur resided. And let's not get started on *The Horns of Nimon*. "I didn't want to be put off by *Doctor Who*'s history with Minotaur-like creatures," says Toby, "because it's often good to go with your first instinct, and that was mine. Instinctively, it just felt right.

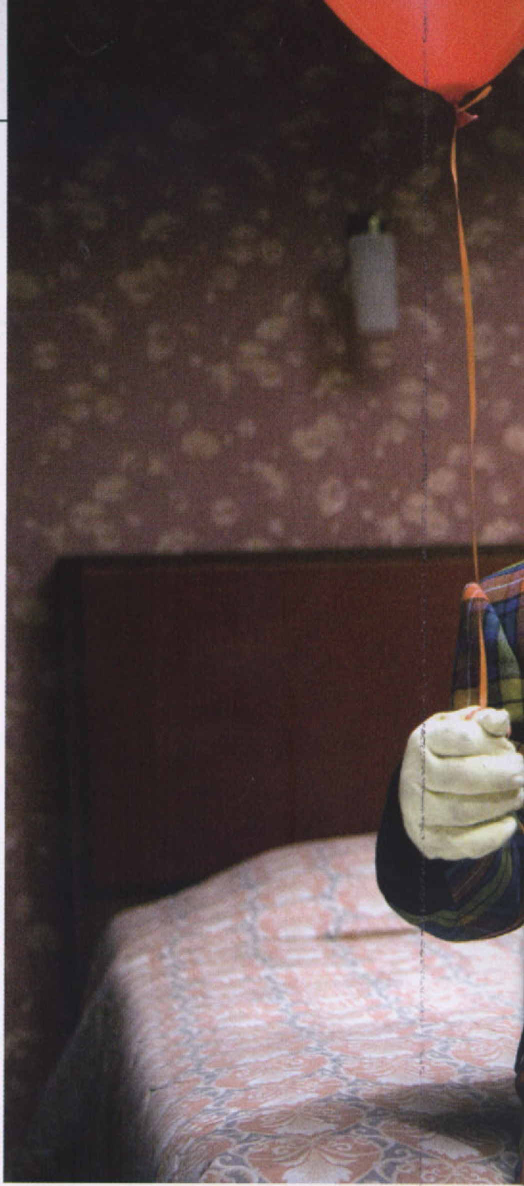
"In a way, the story developed from that decision. In the myth of the Minotaur, people are put into this labyrinth as tributes and sacrifices to the creature. What I love about *The God Complex* is, you have this kitsch, recognisable, hotel setting, but within that something slightly epic and gothic is going on, with tributes being made to some strange god. I really like the juxtaposition of that."

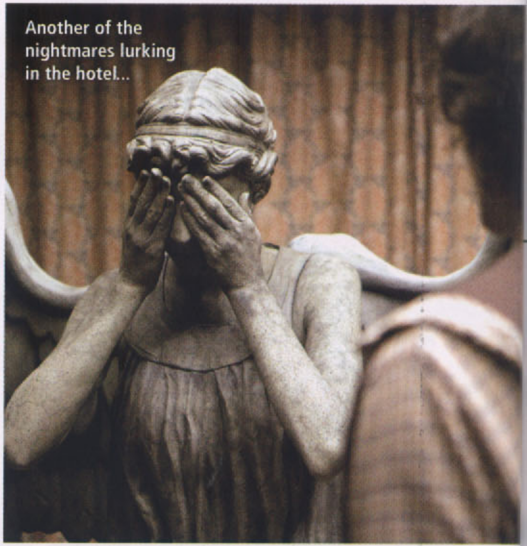
Last series, Toby wrote *The Vampires of Venice*. His first *Doctor Who* episode was *School Reunion*, back in 2006. *The God Complex* is his favourite of the three *Doctor Who* episodes bearing his name.

"It's a really strong episode," confirms Matt Smith. "We've got a great writer in Toby. One of the really great things about *Doctor Who* is that you can explore huge, quite adult concepts, in theology and stuff like that, because that's sort of what this episode is doing, via a show that can also appeal to someone who's seven – with a great big Minotaur lumbering about. Doesn't he look great? I think the Minotaur will be a real hit. It's been directed really inventively, too. The shots are great."

"It's sort of disguised behind a brilliant story, but there are some massive ideas in this episode," says Arthur Darvill, who plays Rory, "about people's beliefs and fears. Toby has been really brave, and been given the chance to write something quite extreme. I like the whole feel of the episode. It feels like *The Shining*. I watched *The Shining* at the cinema last week – creepy hotels and stuff – and this episode has something of *The Shining* about it."

Once *The God Complex* airs, will a generation of children fear their parents ever again taking them for a short break in a Travelodge or Premier Inn?





Another of the nightmares lurking in the hotel...

"Steven was very specific," says Toby, "that the hotel itself shouldn't be your standard, creepy, Victorian hotel. I agreed. 'We want those awful man-made fibre carpets,' I was saying, 'fake bamboo chairs, tinny muzak...' That's all based on horrific childhood holidays of my own – to Ilfracombe, Weymouth, places like that. There was a lot of trauma to draw on. Also, Steven and I both inevitably spend a lot of the year in one hotel or another – er, I don't mean together! – so we were speaking from bitter experience."

In his first drafts of *The God Complex*, there were no nightmares in the hotel rooms, and all of the characters were human. But then, at a production meeting in the first week of January, executive producer Beth Willis told Toby that she was

Don't talk to the clown!

The ventriloquist dummies' annual dinner seems to be going splendidly, doesn't it?

"The first thought I had was, it has to be a Minotaur! That's the monster to have in a maze, right?"

concerned that the episode could end up looking a bit… dull. "There are, literally, no exteriors," Toby explains. "You're trapped in this hotel. Visually, Beth suggested I do something to make it a little more engaging and dynamic. 'Actually,' I thought, 'that's a really good point.'

"Packing the rooms with other people's nightmares was added relatively late in the day. I knew it would be quite an expensive rewrite, but I'm so glad we did it, because it's completely transformed the episode. And Gibbis – who was called 'Edward' up to that point – felt like the right character to turn into an alien. I came up with this notion of him being an unapologetic, proud coward, coming from a long line of cowards. 'What if he comes from a whole civilisation, a whole species, of cowards?' Steven liked that idea.

"And I love David Walliams' casting. In the script, Gibbis is described as being short, podgy, and completely hairless, so when they said, 'We've got David Walliams,' I thought, 'Oh God, you know what's happened? They've said, 'Get the guy from *Little Britain*,' and accidentally got the wrong one! They should have got Matt Lucas!' But actually David is fantastic. I'm really, really pleased."

"He looks like a mole," states Arthur. "Gibbis is a massive mole. I never saw David on set in his own skin. He was covered up, which was quite bizarre, but he's hilarious. He fitted into the dynamic really well. A real pleasure. It took him a few days to come out of his shell, but he turned out to be great – and quite naughty at times, as you'd expect. He perked everyone up. He lived up to all expectations; surpassed them as well. What he does in this episode is brilliant. Perfect casting."

Ask Toby if we can expect more *Doctor Who* from him in the future, he smiles and says, "Conversations have been had, and e-mails have been exchanged. They've made it very clear that the door is always open, and I really love writing for the show, so I'll keep doing it for as long as they keep asking me. I have to say, *Doctor Who* is always the toughest show to write, and so it should be. It never really becomes easy. Having said that, what's fantastic about writing for Matt, Karen and Arthur is, they're so good and so clever…

There's something very odd about this hotel. And not in a Basil Fawlty way…

"Their characters' voices are, obviously, defined by them and Steven, but also – especially with Matt, given the sheer weight of dialogue he has, but also the nature of the dialogue – you feel that, as a writer, you can throw absolutely any line at them. Any complicated thought process, any gag, the regulars will get it, and they'll do it fantastically. They'll nail it. As a writer, that's really quite liberating." DWM

Turn the page for our interview with The God Complex guest star, David Walliams…

DOCTOR WHO

SERIES TWO EPISODE 11

STARRING Matt Smith, Karen Gillan, Arthur Darvill, David Walliams, Dimitri Leonida, Amara Karan
WRITTEN BY Toby Whithouse
DIRECTED BY Nick Hurran

QUOTE, UNQUOTE

THE DOCTOR: "You've been here two days. What's 'He' waiting for?"
JOE: "We weren't ready. We were still raw."
THE DOCTOR: "But now you're what? Cooked?"
JOE: "If you like. And soon you will be, too. Be patient. First, find your room."
THE DOCTOR: "My room?"
JOE: "There's a room here for everyone, Doctor. Even you. And in it is the very worst thing in the galaxy."

IN A NUTSHELL…

The Doctor, Amy and Rory are on their way to Ravan-Skala. Legend has it that the people there are 600-feet tall. But then the TARDIS is yanked off course and drops them off in an ordinary – albeit deserted – hotel instead. "How can you be excited about a rubbish hotel on a rubbish bit of Earth?" asks Amy. But this hotel isn't as ordinary or as empty as it first appears…

There's a room packed with party balloons. In another, a gorilla uses the *en suite* bathroom. There are clowns. And Weeping Angels. All manner of nightmares stalk the corridors. And it isn't even a hotel. It's just been made to look like one. But who would mock-up an Earth hotel? "You're going to die here," the guests are told. "Well, they certainly didn't mention *that* in the brochure," replies the Doctor.

Double

David Walliams - *Doctor Who* fan and star of *Little Britain* - plays Gibbis in *The God Complex*. DWM tried to interview him and Matt Smith together. Oh dear...

Interview by **BENJAMIN COOK**

About 15 minutes from Cardiff, in Studio 5 of Upper Boat Studios, stands a stretch of kitch 1980s hotel that harbours bad dreams in the bedrooms, an endless maze of shifting corridors, and a ravenous eight-foot Minotaur. This place may or may not be the Seventh Circle of Hell, but it's one up on a Premier Inn. It's here that Matt Smith is introducing **DWM** to a podgy, hairless, mole-like creature called Gibbis, who's wearing a shambolic suit over a shabby cardigan. In fact, Gibbis is comedian, writer, actor and self-confessed *Doctor Who* geek David Walliams, best known for his comedy partnership with Matt Lucas on BBC sketch show *Little Britain*, its predecessor *Rock Profiles*, and most recently *Come Fly with Me*. However, this Thursday afternoon, he's forming a double-act with another Matt altogether...

"Did you know, **Doctor Who Magazine** kept going for 16 years when the programme didn't? I think that's amazing," Matt Smith tells David, then turns to **DWM** and says: "David is actually very well schooled on *Doctor Who*."

"I know, I was quite shocked," admits David, "when you said that you'd never seen the programme before you went up for the audition."

"Yeah, well, I -"

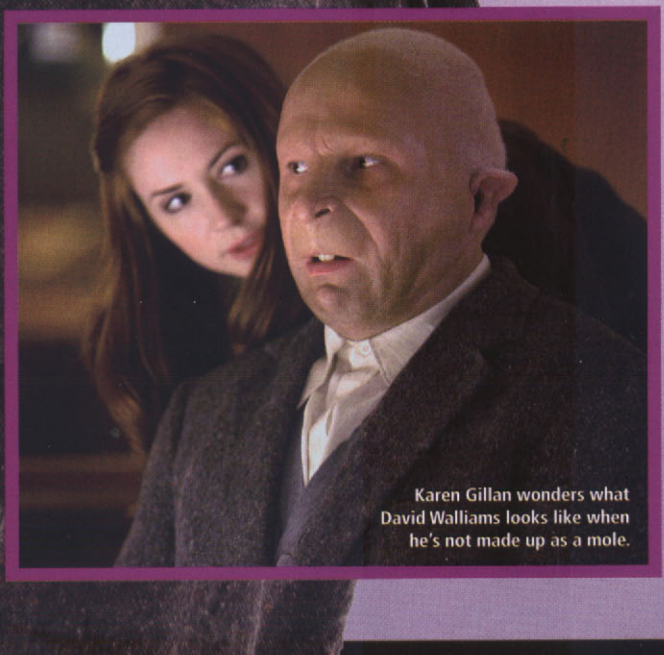
"What the hell were you doing?"

Matt looks abashed. "Well, you know, I was... I don't know... living."

These are the stars of Toby Whithouse's *The God Complex*, Episode 11 of *Doctor Who*'s 2011 run. Coming soon to BBC One. And this is what happened when they attempted to interview each other...

> "Everyone's been very welcoming on *Doctor Who*. Karen Gillan has been throwing herself at me. She can't keep her hands off me!"

David: "So did you go back and -?"
Matt: "Whoa, this is my interview here, Walliams."
David: "No, I'm interviewing you."
Matt: "I'm interviewing you."
David: "I'm interviewing YOU!"
Matt: "Okay, let's interview each other."
David: "All right. How did you choose the outfit? How influenced were you by -"
Matt: "I'm not answering that. I'm absolutely not answering it. I've answered it so many times before. How did you choose *your* outfit?"
David: "I didn't. They told me what to wear. I went in and they said, 'You're wearing this suit.'"
Matt: "It does suit you, actually. Um... okay, what's been your favourite set?"
David: "I actually like this one, because I really feel I'm in a science-fiction show. It's on a huge scale. I know that when I watch it on TV, I'll go, 'Wow!'"
Matt: "And what's your -"
David: "Hang on! No! I'm interviewing you. When you were cast, when you started to watch the programme, where did you start?"
Matt: "Chris Eccleston, through Tennant. Back to -"



Karen Gillan wonders what David Walliams looks like when he's not made up as a mole.

Act!

David: "What, you just selected episodes?"
Matt: "No, I watched the whole thing. I got the box sets. I watched them in about three weeks with my Brazilian ex-girlfriend."
David: "She was a transsexual."
Matt: "No!"
David: "She was *between* genders."
Matt: "No, she wasn't. [To **DWM**] You see, this is what I've had to deal with."
David: "You've told me you watched *The Tomb of the Cybermen* [1967]."
Matt: "Troughton. Yep, yep, that's a great episode."
David: "How about *Spearhead from Space* [1970], the first Pertwee?"
Matt: "No, not yet."
David: "Well, there are some really good stories."
Matt: "I've seen a bit of Pertwee, Tom Baker, and –"
David: "And which Doctors have you met?"
Matt: "Peter Davison. David. I've seen Chris in the street in Manchester."
David: "Well, that doesn't count, seeing someone on the other side of the street!"
Matt: "Well, *this* doesn't count as an interview so far."
David: "Let me talk about the Doctors *I've* met."
Matt: "No. [Sighs] Go on, then."
David: "[Counting them off on his fingers] Tom Baker. Peter Davison. Colin Baker. Sylvester McCoy. Chris Eccleston. David Tennant. The new git..."
[They both laugh, thankfully.]

How does the "new git" measure up?

David: "Ha! I think he's great, actually. [To Matt] Because – you probably don't realise it, but – I think you're naturally quite eccentric."
Matt: "Oh, really, well..."
David: "And really great casting is when the actor and the character kind of somehow fuse in the middle. You can't *pretend* to be eccentric; you either are or you aren't, really. Tom was naturally eccentric. He didn't have to try to be. Having met him, he's actually barking mad."
Matt: "Is that why you're playing a coward mole? Are you naturally moley and coward-like?"
David: "Yes. [Grins] I'm playing a hugely well-endowed alien."

How do you know when you're doing a good job, Matt? You say you don't read reviews...

Matt: "No, I don't. When my mum or my dad tells me I'm getting it right, the people around you, Steven [Moffat, showrunner], Piers [Wenger, executive producer]... then I think you know. My dad always said to me as a kid, when we played football, he'd always be very honest if I'd played well or badly. 'You know in your heart if you've had a good game.' Well, you know when you've done a good performance."
David: "It's about pushing yourself, isn't it?"
Matt: "It's about pushing the form of the part and the boundaries of it, and that's what I hope I'm doing. Consistency is important, too."

So what do you do when you've had a bad day at work? We all have the occasional bad day.

David: "Like this one?"
Matt: "Hush, Walliams. [Back to **DWM**] You leave it, move on, and make the next day better."
David: "And limit the bad days."
Matt: "Yes. Be prepared. The more you prepare, the more those bad days are managed. That's about hard work – like anything. Limiting mistakes."

Let's talk about your make-up, David. You're used to wearing wigs and prosthetics in your sketch shows. You've said before that the secret to acting under heavy make-up is to make every movement larger...

David: "It is weird, because you've got less of a sense of what's registering. You think, oh, I've got to be scared. Well, you know how to do it with your face, but to do it with, like, half an inch of rubber on, that's different. Once I'd got all the make-up on, I sat in front of the mirror and went through the script in its entirety, to try to get the level of it right. But you've got to trust the director to tell you when you're doing too much or too little."

How would you describe Gibbis?

David: "Well, I'm from the planet Tivoli. We're a cowardly race of aliens. The galaxy's most invaded planet. Our anthem is called *Glory to Insert Name Here*. In this story, there's three of us – Howie, played by Dimitri [Leonida]; Rita, played by Amara [Karan], and myself – who have been sucked up from our various places that we live, and we've found ourselves in this hotel. In all the rooms are our worst nightmares, specific to us. Then the Doctor arrives to solve the mystery."
Matt: "Have you enjoyed your time on *Doctor Who*?"
David: "Very much. It's been fun, and you've all been incredibly welcoming. Karen [Gillan] has been throwing herself at me, that's the only thing.From the moment I got here." [*David is definitely joking – Ed*]
Matt: "I know, that's what she does. I wouldn't feel special."
David: "Well, she can't keep her hands off me."
Matt: "That's because she hasn't seen you *not* as a mole."
David: "[Laughs] Yes, maybe you're right."
Matt: "Do you think you'll come back?"
David: "Definitely. I mean... definitely."
Matt: "That'd be nice. [To **DWM**] This is why he's got dressed up in his moley costume."

He's not taking it off until he's invited back?

David: "Well, Steven Moffat said –"
Matt: "The Twelfth Doctor, Walliams?"
David: "The Twelfth Doctor, yeah, I was told at one point, I was on a very long list to be the Doctor. I mean, probably a list of *all* actors, alive *and* dead."
Matt: "Yeah, you'd be interesting. But have you got the agility and speed?"
David: "No."
Matt: "Oh."

What would you bring to the role, David?

David: "Campness."
Matt: "Humour. You'd make it funny."
David: "You've got to not make it *too* funny, as –"
Matt: "You can't undercut the suspense."
David: "No. If people want to watch a comedy show, they'll watch a comedy show. You know?"
Matt: "But you have to have a laugh in the face of danger."
David: "You're right. But if you send up the threat, it's really dangerous."
Matt: "By the same token, he's got to enjoy the threat."
David: "[Nods] It's a way of dealing with the threat. Tom Baker would go around with jelly babies. He'd go to Cybermen, 'Would you like a jelly baby?'"
Matt: "The reason why, I think, the Doctor laughs at danger is because he's got so much blood on his hands – so much guilt – that if he didn't, he'd hang himself."

And on that bombshell! Maybe you could write an episode of *Doctor Who*, David?

David: "I'd love to! But I think Steven Moffat has to ask you to do it."

He'll read this interview. So now's your chance.

David: "Well, Steven, if you're reading this, I'd love to write for the show. [To **DWM**] I've met Steven a few times socially, but I'd love to meet him to talk through some ideas. When you're in an episode, you start thinking, ooh, what could the Doctor do next?" DWM

Next issue: David Walliams discusses Jon Pertwee's pink underpants.

"I know. That's what she does. I wouldn't feel special."

Jane Espenson has written for *Buffy, Deep Space Nine, Firefly* and *Battlestar Galactica* - but *Torchwood: Miracle Day* may be her biggest challenge yet...

Interview by BENJAMIN COOK

The MIRACLE

Jane Espenson has a CV that would make most other scriptwriters weep sweet, jealous tears. Her credits include *Buffy the Vampire Slayer* (she wrote or co-wrote 23 episodes, as well as several comic books), *Angel*, *Star Trek: Deep Space Nine*, *Firefly*, *The OC*, *Gilmore Girls*, *Battlestar Galactica* (and the Emmy-nominated *Battlestar* webisodes), *Caprica*, *Dollhouse*, *Game of Thrones* and *Warehouse 13*, which she co-created. Currently, she's writing for ABC's *Once Upon a Time*, co-writing and producing original web-series *Husbands*... oh, and she's the lead writer on *Doctor Who* spin-off *Torchwood: Miracle Day*, the ten-part BBC/Starz co-production. The show is lucky to have her.

"*Torchwood* is its own incomparable thing," she'll tell you, if asked to compare the show with others on her CV. "I was a young freelancer at *Deep Space Nine*, and *Buffy* was a five-year segment of my heart... My experience at *Torchwood* is so different again." She rejects the notion that 'genre' writing has its own unique language. "It's the same, when it's done well," she says. "You have to believe these are real people. If aliens landed on Earth tomorrow, would we suddenly act and speak like sci-fi characters? No, we'd act and speak like us, so that's what sci-fi characters should sound like. What genre buys you is the right to tell stories metaphorically - so we got to write about humanity, and health care, and morality, and push them all to the breaking point. The style, at least I think, stands independent of that."

Jane grew up in Ames, Iowa. Today, she lives in LA - 15 minutes down the road from Venice Beach, where *Torchwood* showrunner Russell T Davies lives (and where some of *Miracle Day* is set). Her involvement with *Torchwood* began last year, with a lunch invite. "Russell and Julie [Gardner, executive producer] wanted to meet me," she explains, but then changes tack. "Actually, I guess it started before that - Russell praised the book *Prisoner of Trebekistan* in *his* book [*The Writer's Tale*, 2008], which led him to its author, Bob Harris, who led him to me. Russell and I were already mutual fans, and all of us got along immediately."

Jane was aware of *Torchwood*, having caught some of Series One to Three on BBC America, but not so familiar with its parent show. "*Doctor Who*'s endless history made it seem so daunting," she says. "I'd seen a lot of *Torchwood*, but not all of it. Once I was hired, I filled in the gaps. That's a fun assignment - go watch all the episodes that you missed. 'Okay!'"

What qualities set *Torchwood* apart from other TV dramas? Jane suggests "tone" first of all, but then reconsiders. "No, I think it's more specific - and more special - than that. It's the *combination* of tones. *Torchwood* can turn dark or funny - or *both* - quicker than any show I've ever known. That's powerful. And Russell is very willing to break rules, to let a scene be long, or short, or silent, or whatever. He lets the story find its own rhythm."

How important is her creative partnership with Russell?

"Oh my God, it's huge. I know what I do well, and what I do less well. Russell lets me do lots and lots of what I love and do well, and doesn't make me do any of the stuff where I know I'm less good. He's supportive, educational, endlessly entertaining... I'd happily follow him anywhere." (Which is just as well. "She's properly lovely," Russell told **DWM**, when we mentioned we were interviewing Jane. "I want to take her with me on every show I do in the States.")

'It's usually good to try to write like the showrunner,' Jane wrote on her blog (*www.janeespenson.com*) in 2008, 'but if you've got a

# of LIFE!

good, light hand and a vibrant style, you should experiment with letting it shine through in your scripts.' Was she under any pressure to emulate Russell's style on *Miracle Day?*

"I never feel any pressure," she says. "I feel it's a delightful *challenge* to emulate any showrunner. It's one of my best things, so I did try to capture something of Russell's writing, which I would characterise as… honest, I guess. He finds a way to be insightful, deeply so, without ever falling into the trap of getting florid. But I did let a lot of my own style seep in, probably."

Jane describes her writing voice as "punariffic". "I can't resist wordplay," she explains. "I've gotten better at hiding it over the years, making it feel natural and spontaneous, but I still find it hard to resist. And I like to let characters be smart in scenes – to catch on to what the other characters are up to. I think I write with pretty natural voices, and I like to keep speeches short. It's a light style, but not superficial. At least, I hope not."

She has scripted three episodes of *Miracle Day* solo (3, 5 and 7), and collaborated on two more (Episode 8 with Ryan Scott, and 10 with Russell). Do both writing methods work equally well?

"Well, we weren't writing as a team exactly, but as sequential writers," she clarifies. "For Episode 8 [*End of the Road*], Ryan wrote a first draft while I was busily writing Episode 7 [*Immortal Sins*], then I took a pass at what he'd done – which was great, by the way. Watch out for Ryan Scott. He's wonderfully talented. The process for Episode 10 [*The Blood Line*] was similar, except this time I was the lower-ranked writer. I wrote the first pass, and Russell rewrote me. I enjoyed the process with Ryan, and with Russell, but I think I enjoy the solo process a little more. I feel more confident that I really *get* the story when I've had to bring it from start to finish."

The showrunner on *Doctor Who* – currently Steven Moffat, formerly Russell – maps out the whole series, then divides the episodes between a pool of writers. The American system, adopted ►

Agent Alan Shapiro (John de Lancie) and Rex Matheson (Mekhi Phifer) in Jane's co-scripted episode, *End of the Road*.

by *Torchwood* this season, is for an in-house team – a writers' room – to work on scripts together. "In the beginning, I don't think Russell was sure of the point of a writers' room," admits Jane, "but we ended up being a productive group. We worked for several weeks on general brainstorming about the story and the shapes of the episodes, then a few more weeks on 'breaking' the individual episodes – coming up with a list of scenes and general content for each scene. We were all together for at least a month." Thereafter, the show reverted to the British system – the writers splitting off to pen different episodes. "We didn't meet as a working group again," says Jane. "This is very atypical for a US TV season, where the writers usually leave one at a time and the room work continues."

In Captain Jack, Gwen, Rhys, Sergeant Andy, *et al*, Jane inherited an ensemble cast of already well-established characters. "That's a pure benefit. I like to play with established characters. This is why I write TV and not movies. Characters are their actions and experiences, so the more of those they've had, the more they are people. I love writing people."

The most incredible of this season's new characters is probably Oswald Danes, played by Bill Pullman. (Although, Lauren Ambrose as calculating PR lady Jilly Kitzinger sure gives Bill a run for his money.) How does a writer even start to get inside the head of someone as vile as Oswald? Do you have to sympathise with a character in order to script them truthfully?

"That's a profound and loaded question. Wow! I love it. Hmm, I guess you do. I mean, certainly you have to be able to really imagine what the world looks like to them, how they justify themselves, what they value, what they feel… It's not really sympathy, but it's some kind of… projection? I don't know the term, but, yes, I think a good writer can imagine themselves looking out through the character's eyes, even if they despise what that character is all about."

She describes Pullman's virtuoso performance as "sometimes huge and sometimes subtle, and so confident. You can see his character in the way he holds his face – just some subtle changes in his mouth and eyes. Oswald is some other man who steps into Bill Pullman's body, and makes it different. I couldn't believe it."

The most enjoyable part of the scripting process, she says, is "writing scenes and 'hearing' the characters say their lines. I love it when something clicks, and they're just off and running." But first drafts can be very different to the transmitted version. Did she make any false starts on her *Miracle Day* episodes?

"I kind of screwed up Gwen's voice in Episode 3 the first time through, and we changed some fairly big plot stuff in Episode 5 [*The Categories of Life*]… but Episode 7 had the most rewriting of my three, even though I think it had the best first draft. It required a lot of digging, because it was such an emotional episode. There was always another emotional layer under the one I'd find in each pass. I think I could have kept rewriting that one until I drilled myself deep into the Earth! Russell kept making the exploration go deeper."

Can a *Torchwood* writer let their imagination run wild? Or do they always have to keep one eye on the budget?

"Nothing is ever in the 'run wild' category," answers Jane. "Every show I've ever been on feels poor when you desperately want more extras, more special-effects shots, more locations… and there were lots of moments like that on *Miracle Day*. We kept lots of eyes on what we were spending. It felt a lot like writing for, say, *Battlestar Galactica* – it looks rich, but you never *feel* rich."

Having watched all her episodes now, Jane describes herself as "thrilled". Surprises? "Sure. There were many, many scenes that I wasn't on set for, so those are always surprising, but there wasn't anything, like, 'Gahh, that isn't what I wanted!' And Episode 7, in places, turned out exactly like what I'd pictured."

If *Torchwood* were to be recommissioned for another season, her involvement would, she insists, depend on Russell staying on as showrunner. "I will be involved if Russell is involved."

She wouldn't consider taking over, then, if he were to move on to pastures new?

"I wouldn't want to. The whole point of being on a Russell T Davies show is getting to work with Russell. I've been so lucky."

Jane wrote on her blog once that the hardest things about being a TV writer are: 'The ego-crush. You will get notes. You will be rewritten. You may have your suggestions derided publicly. But you do get to see your name on television.' Does she still get a thrill from seeing her name appear on screen? Of course she does. "It's still a little startling, too, like, 'Oh! That's me!' But it totally does give me a thrill." DWM

Gwen and Jack in Jane's Episode 7, *Immortal Sins*.

Oswald Danes

Played by BILL PULLMAN

He was a convicted paedophile and murderer, but Oswald seems a more popular man, these days…

Hi Bill. You snapped up the role of Oswald within a couple of days of being offered the gig. Do you usually say 'yes' that quickly? Or was there something special about *Torchwood*?

"Well, I've not done much television, largely because I don't watch it, so I don't even know if I appreciate it that much. But I got these scripts – three scripts, to start with – and normally I'm a little jaded about these things, already trying to find ways to say 'no', before I've even read it… but I called my agent, even before I'd read the third script, and said, 'Let's get on this thing. It's great.' My agent was surprised, because they're so used to me taking a long time to deliberate over scripts, but I thought it was quality material."

And Oswald is a gift of a part.

"Yeah, he's smart, but also has a lot of emotional baggage. He's very prepared to take a journey, as suddenly he's thrust into this global arena… expectations mount over what he's going to say to people to build a following… and his relationships with powerful people around him… all those things are good challenges. But even Russell, I think, as he was writing the show, found it was unfolding in a way that he hadn't predicted. I've learned that I really can't predict what effect it's going to have on the audience either. The text is really the thing that gets me ignited, and it's the well that I go back to, although research is important, too – the reading of books, looking up things on the internet, spending time on my own, finding the voice of Oswald – to put myself in the place that I needed to be."

Is it quite exhausting playing such an intense character? Oswald gets some great lines, but I can't imagine he's always a barrel load of laughs to play.

"It's like a sporting event. The thing is to stay focussed all day long. That part of it I get a little better at, actually, as the years go by. I didn't have a terrible schedule on *Torchwood*, because there's so much story; it's such a big story, and there are so many threads. So it's not like I was working every day. It wasn't as exhausting as it might have been."

Does it make it easier or harder to stay focussed on set when you're working with John Barrowman [Captain Jack]?

"[Laughs] I found him very focussed, bringing stuff to every take, and as vibrant and effervescent as you could ever hope for."

Do people get starstruck meeting you?

"I'm always kind of amazed. I've had an adventurous film career, and it's not like I'm pegged into megalithic blockbuster after blockbuster; sometimes the things I do are below the radar, so it's flattering when people have been paying attention to that. They're great hosts, Eve [Myles, who plays Gwen] and John. They want every performance from everybody who comes onto the show to be the best it can be, so they're supportive of everybody. They have fun, but they're all very serious about what they're doing. I'm very honoured to be a part of *Torchwood*."

You came to the UK in June, to promote the show. What did you make of British *Torchwood* fans?

"Well, I lived in England a couple of times, once in

Convicted felon Oswald Danes (played by mango-loving Bill Pullman)

"Oswald has a lot of emotional baggage. He takes this journey as he's thrust into a global arena."

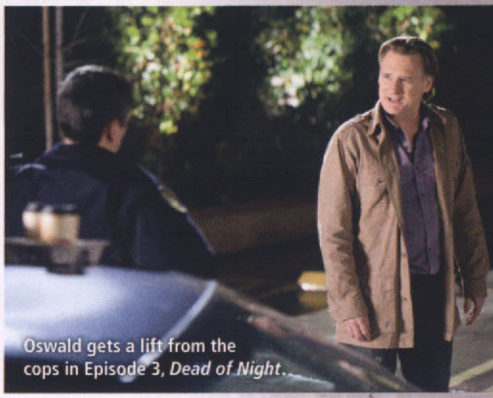
the 70s and once in the 80s, and the BBC is part of what fascinated me about television and all it offered. *Torchwood* has built this core audience in the UK, and the fact that it's come out here, too, is… well, it's kind of gotten the States going. They might take a while to rev up and get into it, but this is what the show has been building towards. I'm always intrigued by how much good material is coming out of the drama desk particularly, of the BBC and BBC Wales. It was really quite emotional for me to go to the main headquarters [*Bill visited BBC TV Centre, in London, to record an appearance on* BBC Breakfast *– Ed*] … In a way, the BBC presaged a lot of what American television has now become, especially cable."

A couple of issues ago, Russell told us how surprised he was to learn that you're aware of such British TV as *Ant & Dec's Saturday Night Takeaway* [ITV1 2002-09]. Presumably this is because you'd worked with Ant and Dec on *Alien Autopsy*, in 2006?

"Yes, I hadn't been aware of them before that. We shot some of the movie at Ealing Studios. As soon as I landed in the UK, and I mentioned to the driver of the car that collected me from the airport that I was doing something with Ant and Dec, he went, 'Oh, Ant and Dec – everyone loves them!' I kept hearing that. Everywhere I went, everybody loves Ant and Dec. I had a good connection with them. It's a very unique relationship they have. Later, they had some scenes to shoot in the States, so I had them over to the house."

You've appeared in several sci-fi movies – *Spaceballs, Titan A.E., Alien Autopsy* and, most famously, *Independence Day*. What is it about sci-fi stories that captures the imagination?

"I think, in these times of global warming, climate change, genetics… there are a lot of things providing a certain psychic trauma – the anxiety levels of 'What are we in control of? Are we out of control? What have we done? What will we do? What can't we do?' In some ways, science-fiction allows us to have a mechanism – kind of like a dream, or a nightmare – where you see something



Oswald gets a lift from the cops in Episode 3, *Dead of Night*.

played out in its totality. That's why science-fiction has replaced things like… well, in the States, it used to be the Western. Everyone in the 50s and 60s used to watch *Gunsmoke* [CBS, 1955-75], or *Bonanza* [NBC, 1959-73], or an endless stream of shows telling stories of good people versus bad people, all of that. Now, science-fiction is quite capable of that, too, but also there are a lot of nuances and… I mean, I think of *Independence Day* and *Torchwood*, in a way, kind of together, because they're both adventurous versions of sci-fi. They're very lively. There's a lot of humour as well as terror, anxiety and all that. Whereas *Spaceballs* and *Alien Autopsy* are like the goof side of sci-fi."

Finally, I want to ask you about mangos. During your visit to Britain, you were sighted, many times, carrying bags full of mangos. Why?

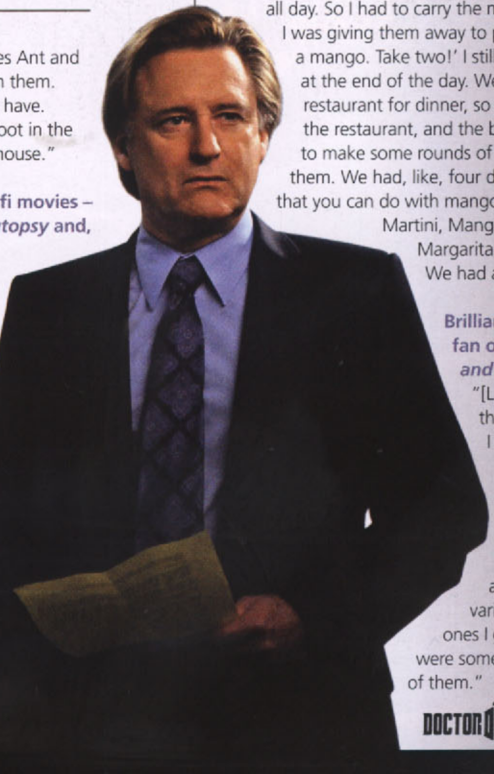
"[Laughs] Well, that ended up being more of a thing than I'd thought. I'm working with a filmmaker called Jung Chang on a documentary called *The Fruit Hunters*. It's been in the works for a while. [*Bill has been a fan of rare fruits for years, and grows them in the orchard at his LA home – Ed*] I've just got back from Miami, Florida, from the International Mango Festival there. People came from all over. But when I was staying in West Kensington [in London], and I had a few hours free to walk around, I came across this Pakistani grocer that had amazing mangos. You can't get them in the States. I thought, oh, I'd love to get a bunch of them, but I don't have any way of… I was quite far from the hotel… The next morning, they were taking me to work, to meet journalists, and we passed that grocer. 'Stop!' I said. 'This is my chance! I can load up!' The shopkeeper was very convincing about the need to have every variety that he had."

I bet he was. There's no money like mango money.

"But then I realised, oh, the driver won't be the same all day. So I had to carry the mangos with me. I was giving them away to press. 'Here, have a mango. Take two!' I still had loads left at the end of the day. We went to a restaurant for dinner, so I brought them to the restaurant, and the bartender offered to make some rounds of drinks out of them. We had, like, four different things that you can do with mangos. We had Mango Martini, Mango Mimosa, Mango Margarita, a mango parfait… We had a hoot."

Brilliant! So you're a fan of British television *and* our mangos?

"[Laughs] Oh man, they were great. And I tell ya, I just came away from this mango festival, they had 300 different varieties of mango, and I ate over probably 25 varieties… but those ones I got in Kensington were some of the best of any of them."



Andy Davidson

Played by TOM PRICE

Sergeant Andy investigates with Gwen.

He used to be a humble PC – and now he's Sergeant Andy! (But he still didn't get to go to America...)

Hello Tom. How surprised were you to discover that PC Andy had been promoted?

"Sergeant Andy Davidson... I think that is just hilarious [Laughs]. Once we finished *Children of Earth* I just walked away thinking, 'That was frankly awesome.' Then I waited to see what happened... which was an occasional call from producer Julie Gardner. Then she called to say, 'I don't know where we are filming it. We might be filming in Canada. We might be filming it in Cardiff. We might even be filming in LA, but all I can tell you is that you are going to be Sergeant Andy. It took a year from that phone-call for my promotion to come through."

That said, at one point it looked like PC Andy might not rise up the ranks?

"*Miracle Day* was with Fox for six months and they eventually declined the option, so I guess at one stage it must have been dead in the water. There must have been a few days when they were thinking, 'Well that's the end of *Torchwood*'."

So how was filming in LA?

"I flew over three times, on one occasion for just three days. It was a long way to go for two scenes – the scene in the first episode where I'm at the bedside of Gwen's dad and another where I'm with Gwen at a computer monitor. All that way for those two scenes which took an afternoon to film. It was weird.

"But what was weirder was the logistics of filming a scene half in Cardiff and half in LA. For example, the external scenes when I'm outside the hospital were in Cardiff, then I walk into the hospital and continue the scene... in LA. There was a two-month gap in between the filming of the two parts of the scene during which I practically don't stop to breathe. From an actor's view it's strange watching it knowing the carbon footprint that is sitting on the scene."

Back in Cardiff for Episode 7...

Not bad for a character that was supposed to be killed off in the first series...

"I heard that the original producer actually wanted to kill PC Andy off in the first series because he was such a peripheral character. However, because the show is so daft, they discovered it was nice to have a character who said things like, 'What is this nonsense?' PC Andy never did much in the early series because they had their core group they relied on quite heavily. By the second series however, they were using him as a pressure valve, almost. There's a line where I call Captain Jack and Gwen, Mulder and Scully. It's taking the piss out of it really because the danger with such a big, daft, brilliant programme like *Torchwood* is that you don't want the audience to think it is taking itself too seriously."

Ironically, although you went to LA, Sergeant Andy never quite made it across the Atlantic.

"[Laughing] I'm gutted about that. The new gang is based in LA but Andy is stuck in Wales, so my dream now is that he gets the call to go to LA next season. The comedy they could get out of Sergeant Andy in LA... they could have him all sunburned... although I would love to see him roller-blading down Venice Beach. They could really camp it up beautifully."

Interview by LIAM RUDDEN

> "The original producer wanted to kill PC Andy off in Series One, as he was such a peripheral character!"

MIRACLE DAY Press launch

Highlights from the Q&A that followed the *Miracle Day* premiere at the BFI, on London's Southbank, on 20 June 2011...

On the 'massive scale' of *Miracle Day's* American setting...

Russell T Davies: "Yes, but Wales is massive in its own way. Those helicopter shots of the Gower! We'll never have to pay for a car park there again."

John Barrowman: "I got a free lunch there the other day."

RTD: "Your life *is* a free lunch, John!"

JB: "The only reason we had that [helicopter sequence] is because Julie Gardner sold herself online to somebody."

Julie Gardner: "For a very good price!"

JB: "She got two helicopters out of it."

RTD: "[Shaking his head] That bought us the allotment."

On Captain Jack being mortal now...

RTD: "Well, it was kind of necessary, because John is looking so knackered! No, he looks more gorgeous than ever... It's always good to see an old character in a new light, and Jack being mortal gives him doubts, gives him worries, gives him fears... suddenly everything's up for grabs again... You enjoyed it, didn't you, John?"

JB: "I absolutely loved it. It was great to play him slightly differently... But as soon as I start looking a little haggard? I'm going to lay down on a table and they can cut me up! [Laughs] Seriously, I'm just going to age gracefully."

On the relationship between Captain Jack and Oswald...

Bill Pullman: "They recognise that there's a similarity between each other, even though they're very different. That allows them to speak very directly, in a way that's very intimate and also very chilling. It's an important relationship..."

Eve Myles: "It's very honest, isn't it? A very honest relationship."

RTD: "It's very dark. They've both killed a child. That's the truth of it."

On casting Bill Pullman...

RTD: "He's a fine actor. Simple as that. And someone we never thought we'd get in a million years. He's on the list and you go, 'Oh, we don't stand a chance.' But then it turned out he needed a new kitchen!"

BP: "When I was reading the script, I thought, this is a genre piece with so much humanity – it's funny, and scary, and disgusting, and exhilarating..."

JB: "I have a secret to tell you: I was very nervous, because... c'mon, you all know I'm a sci-fi fan, and Bill has been in some of the best sci-fi movies –"

BP: "*Spaceballs*. [Laughs] Serious work."

JB: "I actually had a crush on him in *Spaceballs*. [Whispers] I still do."

On working with Jane Espenson...

RTD: "I wish she could be here. I wish she could see a great big audience like this watching it, because she's such a delightful person..."

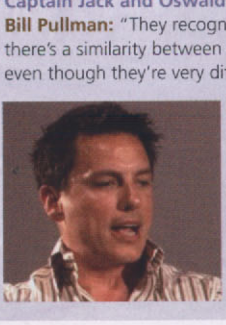
JB: "And she's a fan of the show."

RTD: "Yes, she held off a lot of work so that she could come and work on this. She's in demand from everyone."

On Episode 7, *Immortal Sins*, written by Jane...

JB: "You finally get the insight of how Gwen and Jack actually really feel about each other... We absolutely adored that episode. Russell said to us, 'This is a gift to the both of you – for the characters, for what you've done. This is just something for you to relish...' And it is so not what you expect. For us, that was so much fun to do. I was tied up in the back of a car!"

EM: "It was wonderful! I had the best evening of my life. I had John Barrowman tied up in the back of my car, and I ate a lot of cake."

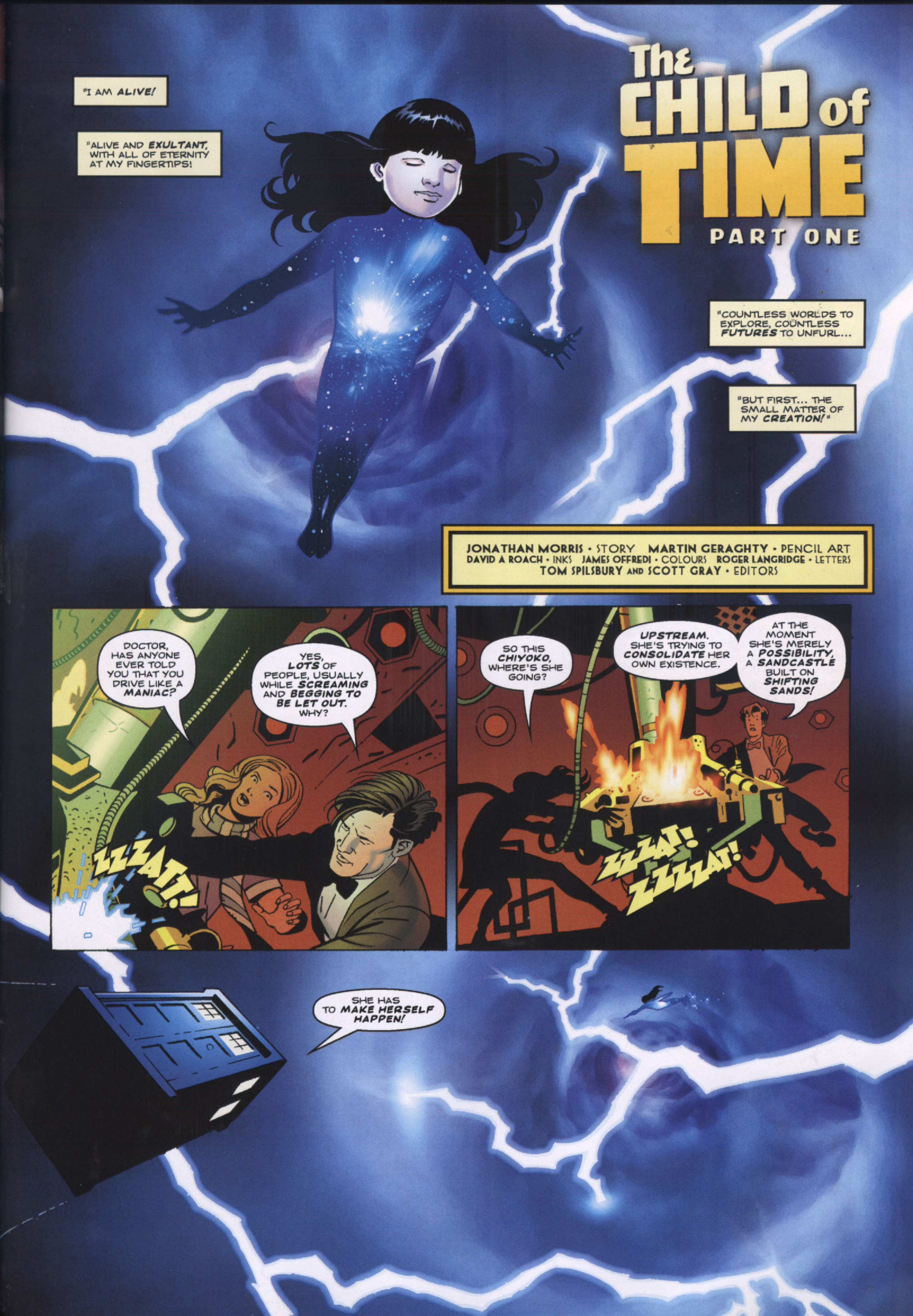


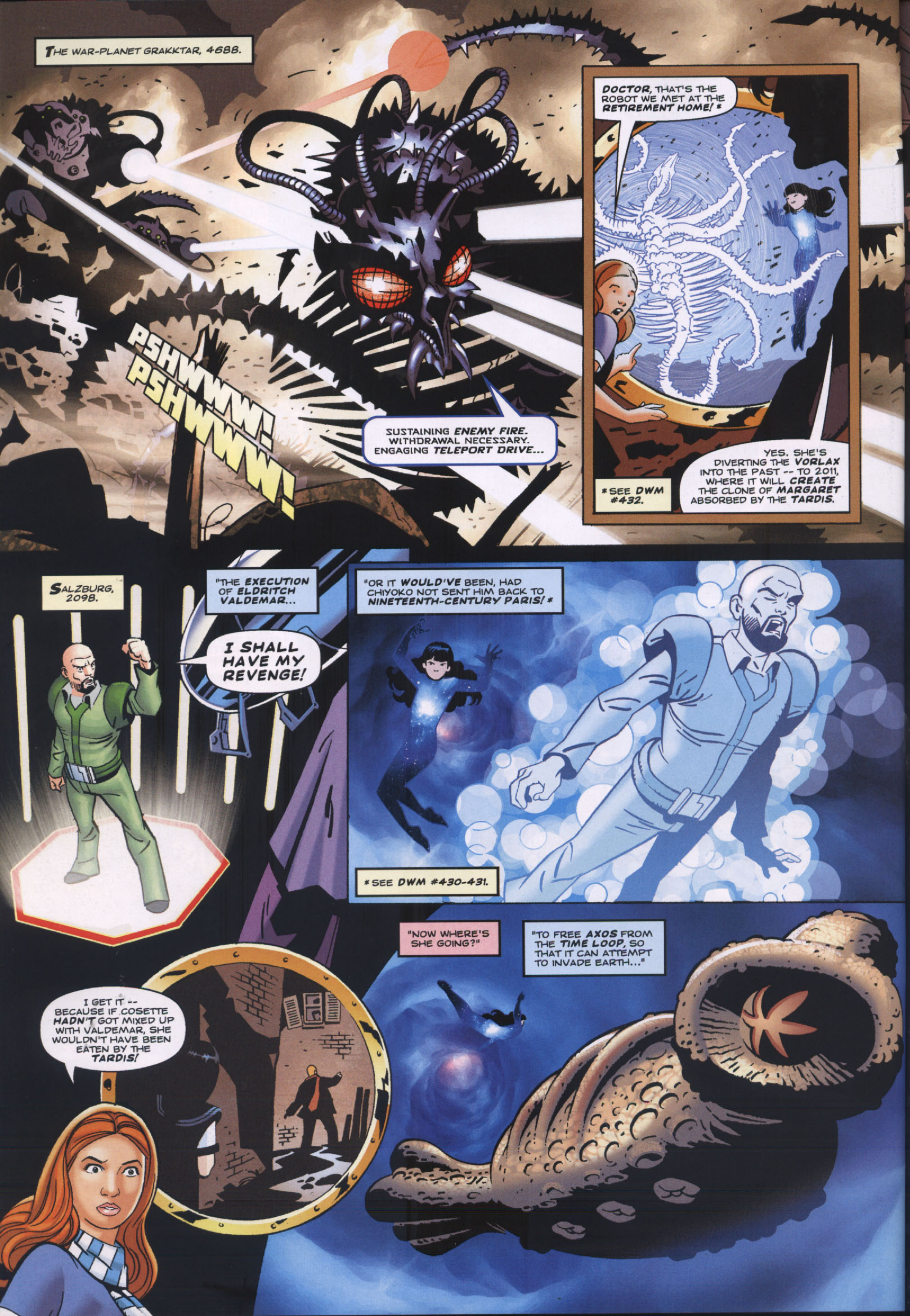
See the panel at *www.bfi.org.uk/live/video/669*

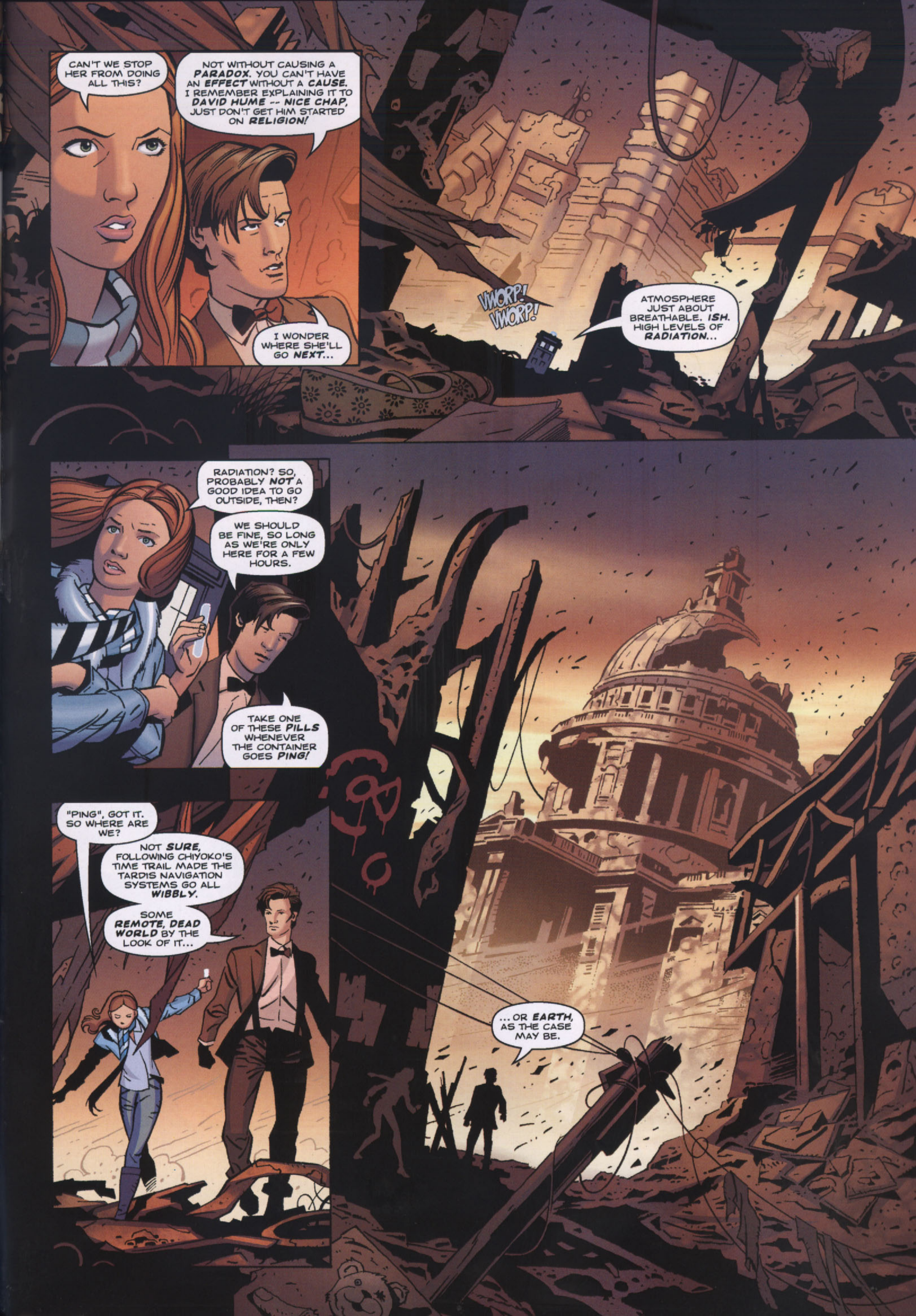
The CHILD of TIME

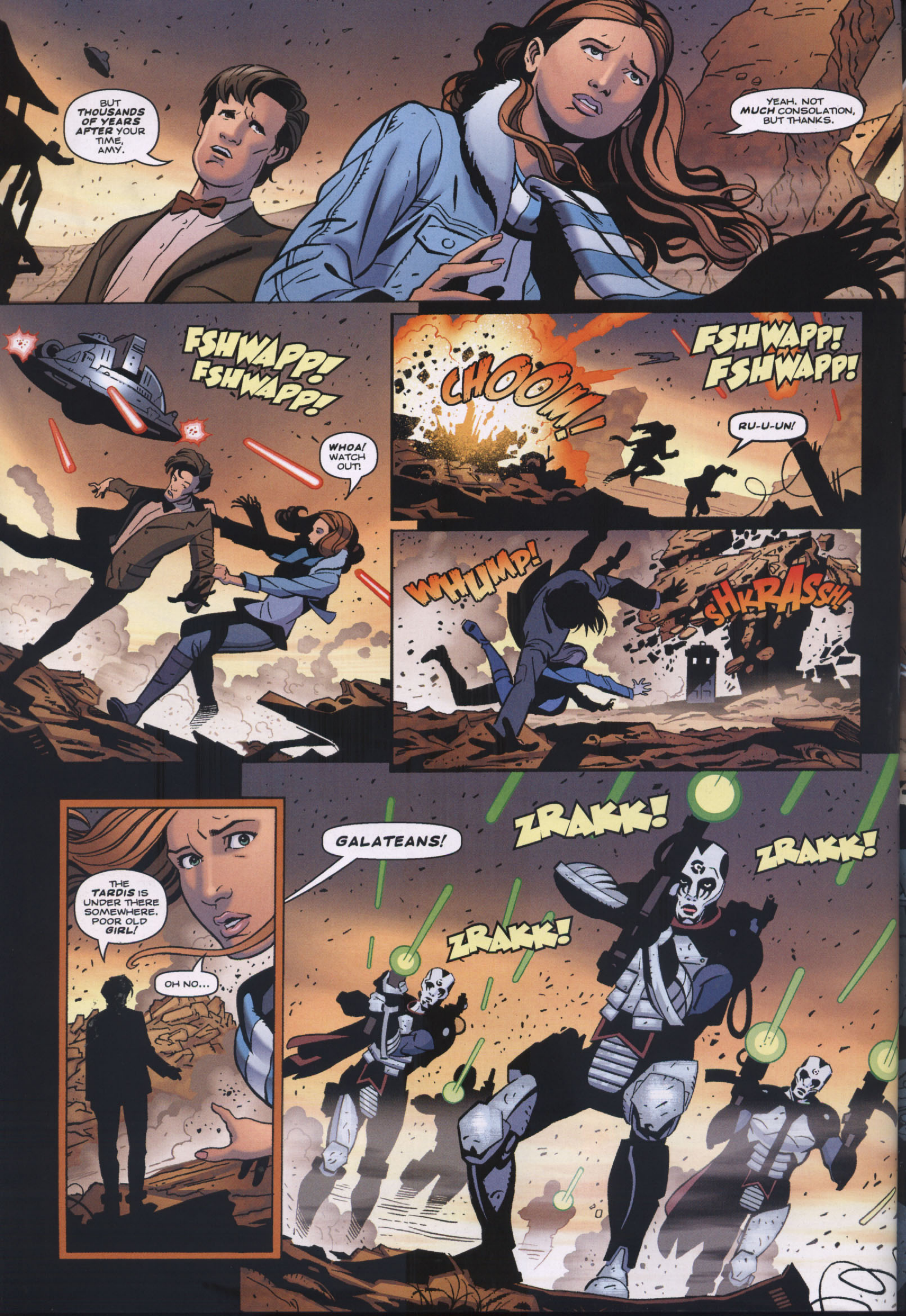
PART ONE

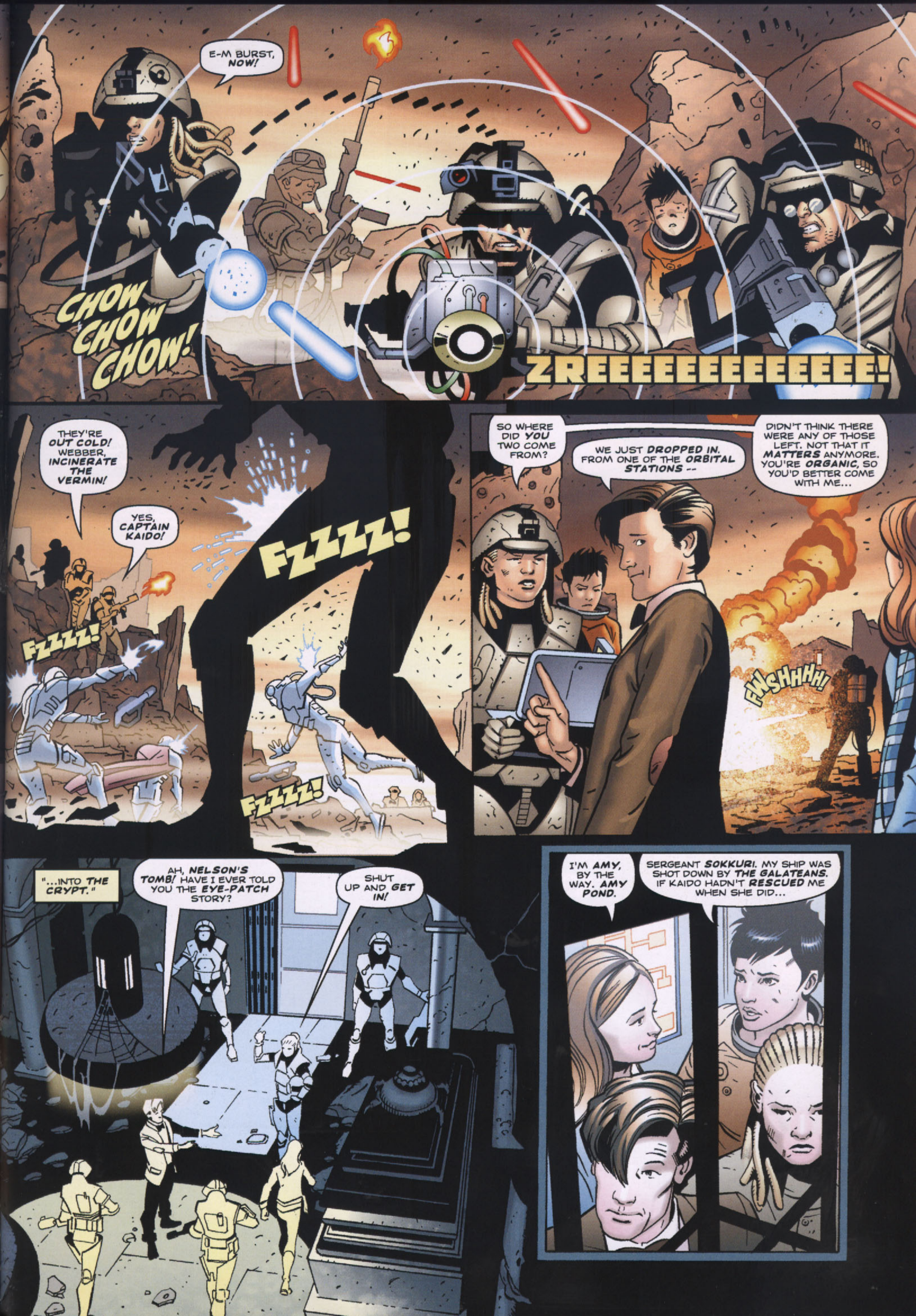
JONATHAN MORRIS • STORY **MARTIN GERAGHTY** • PENCIL ART
DAVID A ROACH • INKS **JAMES OFFREDI** • COLOURS **ROGER LANGRIDGE** • LETTERS
TOM SPILSBURY AND SCOTT GRAY • EDITORS

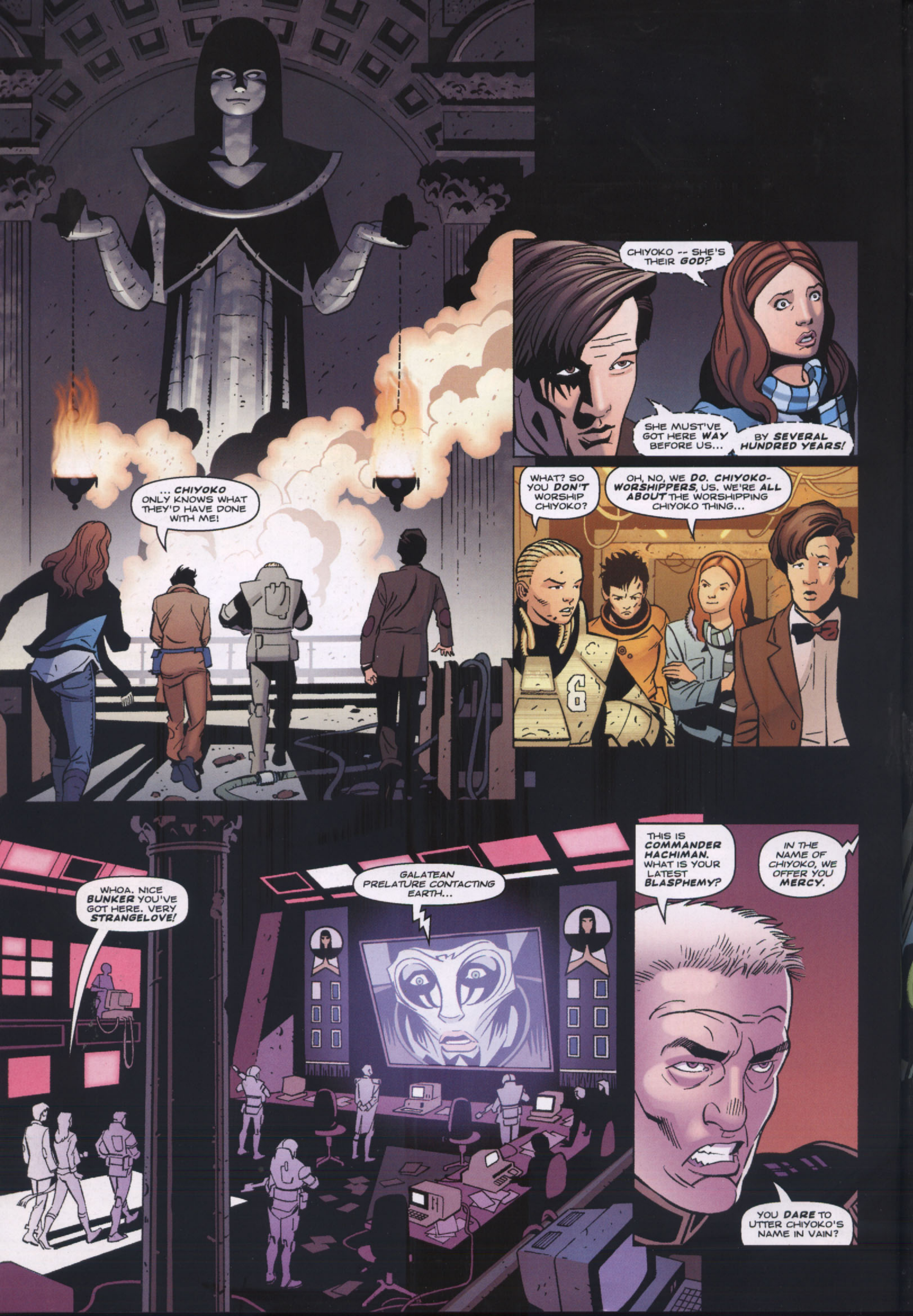

"I AM ALIVE!
"ALIVE AND EXULTANT, WITH ALL OF ETERNITY AT MY FINGERTIPS!
"COUNTLESS WORLDS TO EXPLORE, COUNTLESS FUTURES TO UNFURL...
"BUT FIRST... THE SMALL MATTER OF MY CREATION!"
DOCTOR, HAS ANYONE EVER TOLD YOU THAT YOU DRIVE LIKE A MANIAC?
YES, LOTS OF PEOPLE, USUALLY WHILE SCREAMING AND BEGGING TO BE LET OUT. WHY?
ZZZATT!
SO THIS CHIYOKO, WHERE'S SHE GOING?
UPSTREAM. SHE'S TRYING TO CONSOLIDATE HER OWN EXISTENCE.
AT THE MOMENT SHE'S MERELY A POSSIBILITY, A SANDCASTLE BUILT ON SHIFTING SANDS!
ZZZAT! ZZZZAT!
SHE HAS TO MAKE HERSELF HAPPEN!

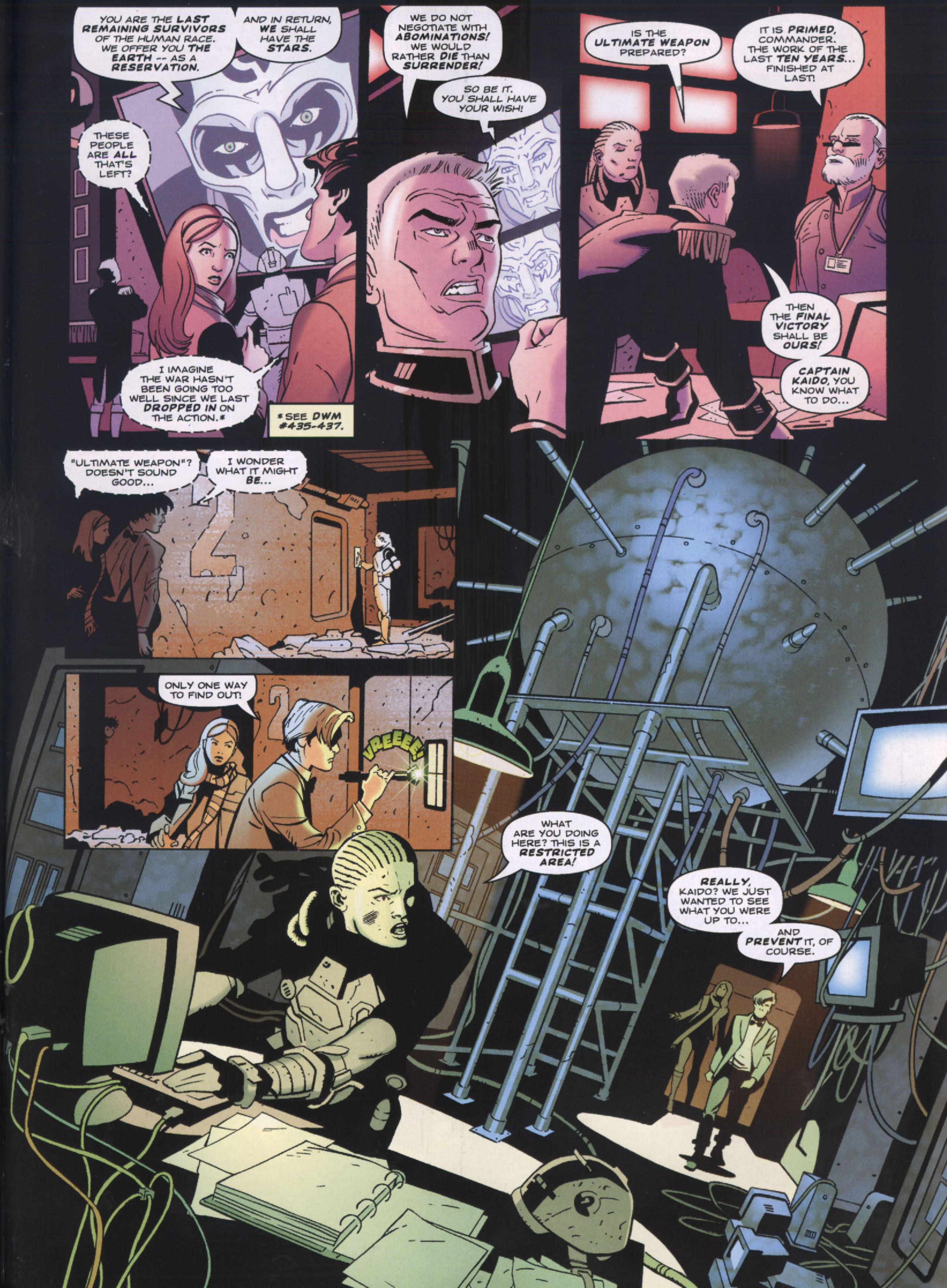

THE WAR-PLANET GRAKKTAR, 4688.
PSHWWW! PSHWWW!
SUSTAINING ENEMY FIRE. WITHDRAWAL NECESSARY. ENGAGING TELEPORT DRIVE...
DOCTOR, THAT'S THE ROBOT WE MET AT THE RETIREMENT HOME! *
YES. SHE'S DIVERTING THE VORLAX INTO THE PAST -- TO 2011, WHERE IT WILL CREATE THE CLONE OF MARGARET ABSORBED BY THE TARDIS.
* SEE DWM #432.
SALZBURG, 2098.
"THE EXECUTION OF ELDRITCH VALDEMAR...
I SHALL HAVE MY REVENGE!
"OR IT WOULD'VE BEEN, HAD CHIYOKO NOT SENT HIM BACK TO NINETEENTH-CENTURY PARIS! *
* SEE DWM #430-431.
"NOW WHERE'S SHE GOING?"
"TO FREE AXOS FROM THE TIME LOOP, SO THAT IT CAN ATTEMPT TO INVADE EARTH..."
I GET IT -- BECAUSE IF COSETTE HADN'T GOT MIXED UP WITH VALDEMAR, SHE WOULDN'T HAVE BEEN EATEN BY THE TARDIS!

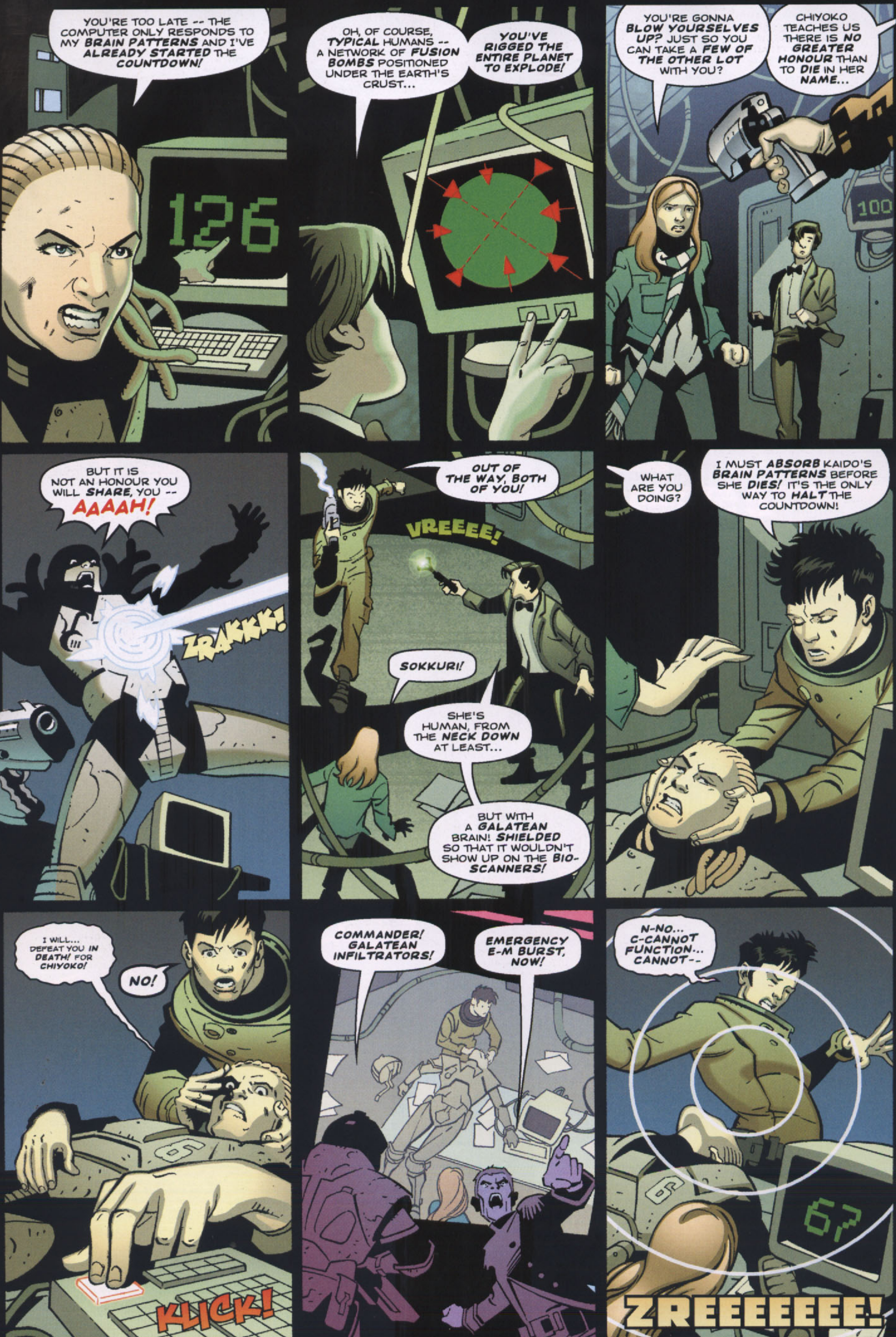

CAN'T WE STOP HER FROM DOING ALL THIS?
NOT WITHOUT CAUSING A PARADOX. YOU CAN'T HAVE AN EFFECT WITHOUT A CAUSE. I REMEMBER EXPLAINING IT TO DAVID HUME -- NICE CHAP, JUST DON'T GET HIM STARTED ON RELIGION!
I WONDER WHERE SHE'LL GO NEXT...
VWORP! VWORP!
ATMOSPHERE JUST ABOUT BREATHABLE. ISH. HIGH LEVELS OF RADIATION...
RADIATION? SO, PROBABLY NOT A GOOD IDEA TO GO OUTSIDE, THEN?
WE SHOULD BE FINE, SO LONG AS WE'RE ONLY HERE FOR A FEW HOURS.
TAKE ONE OF THESE PILLS WHENEVER THE CONTAINER GOES PING!
"PING", GOT IT. SO WHERE ARE WE?
NOT SURE, FOLLOWING CHIYOKO'S TIME TRAIL MADE THE TARDIS NAVIGATION SYSTEMS GO ALL WIBBLY.
SOME REMOTE, DEAD WORLD BY THE LOOK OF IT...
...OR EARTH, AS THE CASE MAY BE.

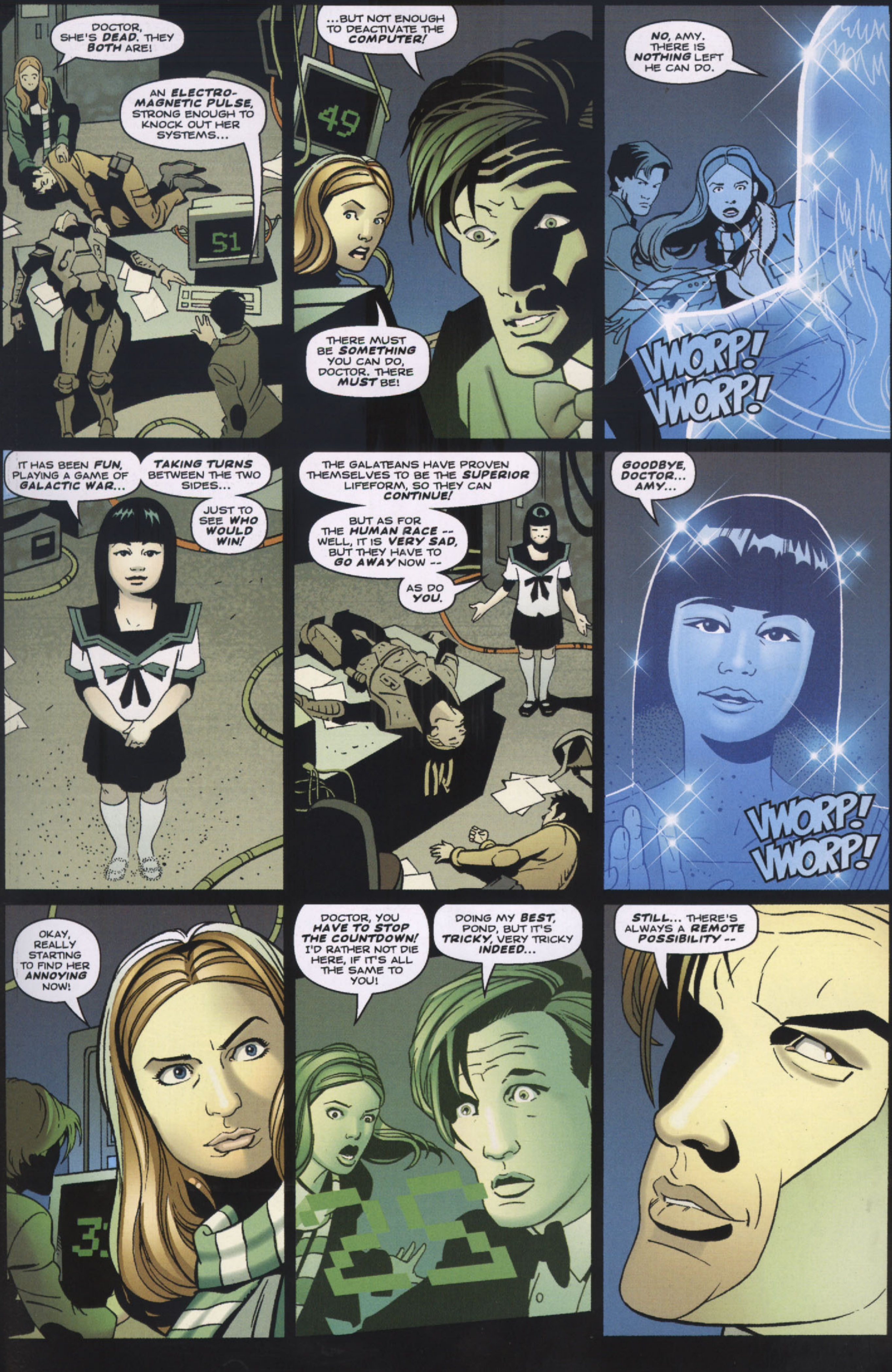

BUT THOUSANDS OF YEARS AFTER YOUR TIME, AMY.
YEAH. NOT MUCH CONSOLATION, BUT THANKS.
FSHWAPP! FSHWAPP!
WHOA! WATCH OUT!
CHOOM!
FSHWAPP! FSHWAPP!
RU-U-UN!
WHUMP!
SHKRASSH!
THE TARDIS IS UNDER THERE SOMEWHERE. POOR OLD GIRL!
OH NO...
GALATEANS!
ZRAKK!
ZRAKK!
ZRAKK!

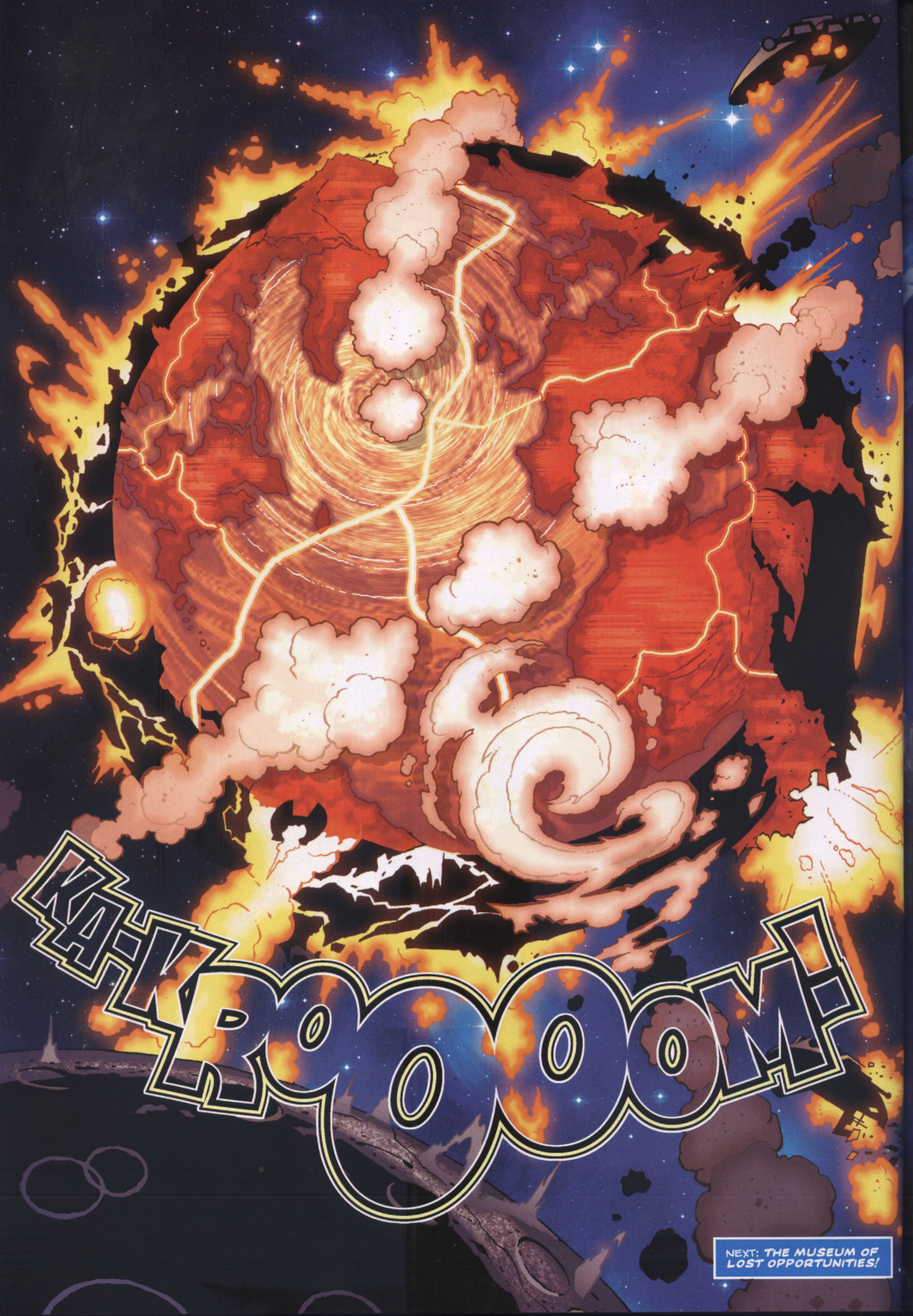

E-M BURST, NOW!
CHOW CHOW CHOW!
ZREEEEEEEEEEEEE!
THEY'RE OUT COLD! WEBBER, INCINERATE THE VERMIN!
YES, CAPTAIN KAIDO!
FZZZZ!
FZZZZZ!
FZZZZ!
SO WHERE DID YOU TWO COME FROM?
WE JUST DROPPED IN. FROM ONE OF THE ORBITAL STATIONS --
DIDN'T THINK THERE WERE ANY OF THOSE LEFT. NOT THAT IT MATTERS ANYMORE. YOU'RE ORGANIC, SO YOU'D BETTER COME WITH ME...
FWSHHHH!
"...INTO THE CRYPT."
AH, NELSON'S TOMB! HAVE I EVER TOLD YOU THE EYE-PATCH STORY?
SHUT UP AND GET IN!
I'M AMY, BY THE WAY. AMY POND.
SERGEANT SOKKURI. MY SHIP WAS SHOT DOWN BY THE GALATEANS. IF KAIDO HADN'T RESCUED ME WHEN SHE DID...


... **CHIYOKO** ONLY KNOWS WHAT THEY'D HAVE DONE WITH ME!
CHIYOKO -- SHE'S THEIR **GOD?**
SHE MUST'VE GOT HERE **WAY** BEFORE US...
BY **SEVERAL HUNDRED YEARS!**
WHAT? SO YOU **DON'T** WORSHIP CHIYOKO?
OH, NO, WE **DO. CHIYOKO-WORSHIPPERS,** US. WE'RE **ALL ABOUT** THE WORSHIPPING CHIYOKO THING...
WHOA. NICE **BUNKER** YOU'VE GOT HERE. VERY **STRANGELOVE!**
GALATEAN PRELATURE CONTACTING EARTH...
THIS IS **COMMANDER HACHIMAN.** WHAT IS YOUR LATEST **BLASPHEMY?**
IN THE NAME OF CHIYOKO, WE OFFER YOU **MERCY.**
YOU **DARE** TO UTTER CHIYOKO'S NAME IN VAIN?


YOU ARE THE LAST REMAINING SURVIVORS OF THE HUMAN RACE. WE OFFER YOU THE EARTH -- AS A RESERVATION.
AND IN RETURN, WE SHALL HAVE THE STARS.
THESE PEOPLE ARE ALL THAT'S LEFT?
I IMAGINE THE WAR HASN'T BEEN GOING TOO WELL SINCE WE LAST DROPPED IN ON THE ACTION.*
*SEE DWM #435-437.
WE DO NOT NEGOTIATE WITH ABOMINATIONS! WE WOULD RATHER DIE THAN SURRENDER!
SO BE IT. YOU SHALL HAVE YOUR WISH!
IS THE ULTIMATE WEAPON PREPARED?
IT IS PRIMED, COMMANDER. THE WORK OF THE LAST TEN YEARS... FINISHED AT LAST!
THEN THE FINAL VICTORY SHALL BE OURS!
CAPTAIN KAIDO, YOU KNOW WHAT TO DO...
"ULTIMATE WEAPON"? DOESN'T SOUND GOOD...
I WONDER WHAT IT MIGHT BE...
ONLY ONE WAY TO FIND OUT!
VREEEE!
WHAT ARE YOU DOING HERE? THIS IS A RESTRICTED AREA!
REALLY, KAIDO? WE JUST WANTED TO SEE WHAT YOU WERE UP TO...
AND PREVENT IT, OF COURSE.


YOU'RE TOO LATE -- THE COMPUTER ONLY RESPONDS TO MY BRAIN PATTERNS AND I'VE ALREADY STARTED THE COUNTDOWN!
126
OH, OF COURSE, TYPICAL HUMANS -- A NETWORK OF FUSION BOMBS POSITIONED UNDER THE EARTH'S CRUST...
YOU'VE RIGGED THE ENTIRE PLANET TO EXPLODE!
YOU'RE GONNA BLOW YOURSELVES UP? JUST SO YOU CAN TAKE A FEW OF THE OTHER LOT WITH YOU?
CHIYOKO TEACHES US THERE IS NO GREATER HONOUR THAN TO DIE IN HER NAME...
BUT IT IS NOT AN HONOUR YOU WILL SHARE, YOU -- AAAAH!
ZRAKKK!
OUT OF THE WAY, BOTH OF YOU!
VREEEE!
SOKKURI!
SHE'S HUMAN, FROM THE NECK DOWN AT LEAST...
BUT WITH A GALATEAN BRAIN! SHIELDED SO THAT IT WOULDN'T SHOW UP ON THE BIO-SCANNERS!
WHAT ARE YOU DOING?
I MUST ABSORB KAIDO'S BRAIN PATTERNS BEFORE SHE DIES! IT'S THE ONLY WAY TO HALT THE COUNTDOWN!
I WILL... DEFEAT YOU IN DEATH! FOR CHIYOKO!
NO!
KLICK!
COMMANDER! GALATEAN INFILTRATORS!
EMERGENCY E-M BURST, NOW!
N-NO... C-CANNOT FUNCTION... CANNOT--
67
ZREEEEEEE!


DOCTOR, SHE'S *DEAD.* THEY *BOTH* ARE!
AN *ELECTRO-MAGNETIC PULSE,* STRONG ENOUGH TO KNOCK OUT HER SYSTEMS...
51
...BUT NOT ENOUGH TO DEACTIVATE THE *COMPUTER!*
49
THERE MUST BE *SOMETHING* YOU CAN DO, DOCTOR. THERE *MUST* BE!
NO, AMY. THERE IS *NOTHING* LEFT HE CAN DO.
VWORP! VWORP!
IT HAS BEEN *FUN,* PLAYING A GAME OF *GALACTIC WAR...*
TAKING TURNS BETWEEN THE TWO SIDES...
JUST TO SEE *WHO WOULD WIN!*
THE GALATEANS HAVE PROVEN THEMSELVES TO BE THE *SUPERIOR* LIFEFORM, SO THEY CAN *CONTINUE!*
BUT AS FOR THE *HUMAN RACE* -- WELL, IT IS *VERY SAD,* BUT THEY HAVE TO *GO AWAY* NOW --
AS DO *YOU.*
GOODBYE, DOCTOR... AMY...
VWORP! VWORP!
OKAY, REALLY STARTING TO FIND HER *ANNOYING* NOW!
DOCTOR, YOU *HAVE TO STOP THE COUNTDOWN!* I'D RATHER NOT DIE HERE, IF IT'S ALL THE SAME TO YOU!
DOING MY *BEST,* POND, BUT IT'S *TRICKY,* VERY TRICKY *INDEED...*
STILL... THERE'S ALWAYS A *REMOTE POSSIBILITY* --



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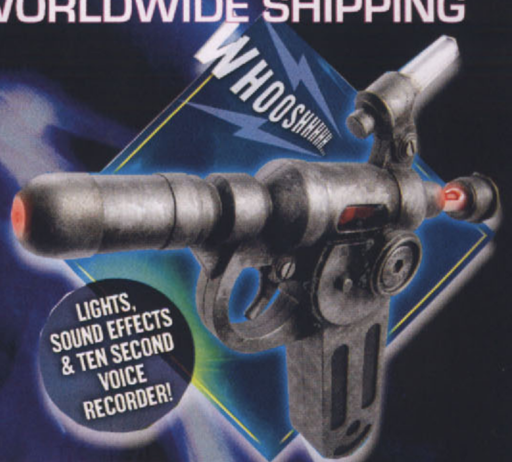
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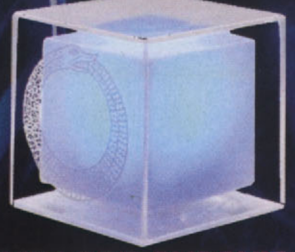

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COUNTDOWN TO 50!

DWM counts down to the 50th anniversary of *Doctor Who* in November 2013, with its season-by-season celebration...

LOOK MORE CLOSELY

A 'Sea Devil' creeps up on the Doctor – but were they just misunderstood?

The ninth season of *Doctor Who* taught us not to judge by appearances – and to embrace the strange...

Feature by **SIMON GUERRIER**

THIS ISSUE SERIES NINE (1972)

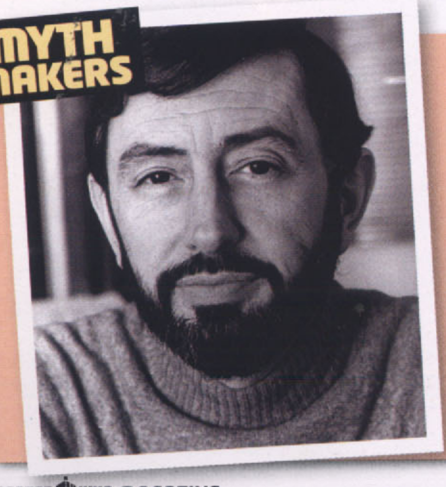
In the final instalment of Season Nine – Episode Six of *The Time Monster* – the Doctor and Jo are locked in a prison cell and it looks like the Master has won. The Doctor comforts Jo by telling her about a key moment in his childhood. An old hermit had made him look again at a small flower like a daisy that the Doctor had dismissed as a weed.

"Suddenly I saw it through his eyes," says the Doctor. "It was simply glowing with life, like a perfectly cut jewel... It was the daisiest daisy I'd ever seen."

It's a striking moment for the Third Doctor. He's usually a man of action, racing about on a trike or a speedboat, or battling villains with his bare hands. But it's important that he stops every now and again to smell the flowers.

His wonder at the rich colour and texture all around us underlines a lot of what happens in Season Nine. So often this season, things are not what they first appear. The 'terrorists' in *Day*

MYTH MAKERS



BRIAN HAYLES

WRITER

Portsmouth-born film and television writer Brian Hayles contributed six stories to *Doctor Who*. *The Celestial Toymaker* (1966) is Hayles' first credited work on the series but production problems meant it was heavily rewritten, with the final script owing more to story editor Gerry Davis.

The Smugglers (1966) is really his *Doctor Who* début. Filmed and set in Cornwall, Hayles ably mixes good lines for new companions Ben and Polly with plenty of action adventure, taking full advantage of the series' first major location shoot outside of London.

Hayles' next four stories create future worlds that are just as richly drawn as the past. They each feature the same monster, but all in very different ways.

The Ice Warriors (1967) is about things that seem more relevant now than they did in 1967 – climate change and the way computers rule our lives. *The Seeds of Death* (1969) predicts the end of the space age – and people's lack of interest in it – even before man had walked on the moon.

The Curse of Peladon (1972) and its sequel, *The Monster of Peladon* (1974), might address issues about the EEC and miners, but Peladon is more than a metaphor for Britain of the time. It's a well-realised society, at once feudal and futuristic. Previous writers had predicted our multicultural future in space; this is the first time we see different aliens living together as a good thing.

But it's not politics that make *The Curse of Peladon* compelling – it's a well-told murder mystery. That's Hayles at his very best: good stories with strong characters in a credible, memorable setting.

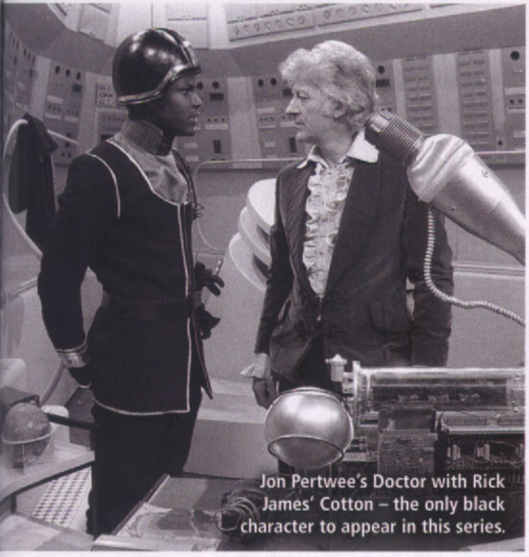
MEMORABLE MOMENTS

"This house is under attack by a hostile force!"
(*Day of the Daleks*, Episode Four)
UNIT versus the Daleks! After five years away, the Doctor's best enemies come back with a bang.

"It's smashed to pieces!"
(*The Curse of Peladon*, Episode One)
On the planet Peladon, the TARDIS tumbles away down a cliff, leaving the Doctor and Jo stranded and helpless in the middle of a thunder storm.

"Doctor, look!"
(*The Sea Devils*, Episode Three)
A Sea Devil rises from the waves and advances on the Doctor and Jo – an iconic image that would embed itself in the minds of a generation of children forever.

"Goodbye, Doctor!"
(*The Time Monster*, Episode Six)
To save millions of lives, Jo does what the Doctor can't bring himself to – and smashes his and the Master's TARDISes together.


Jon Pertwee's Doctor with Rick James' Cotton – the only black character to appear in this series.

of the Daleks are soon shown to be heroes, and the 'villain' they've come to assassinate is nothing of the sort. The Doctor struggles to make humanity recognise that 'the Mutants' and 'the Sea Devils' are not the monsters they seem. In *The Curse of Peladon*, even the Doctor's old enemies the Ice Warriors turn out to be goodies.

The Doctor apologises for getting it wrong and that's important, too. The Daleks are defeated when both Shura and the Controller acknowledge they've made the wrong choices – and die to put things right. When people *can't* see past their own prejudice, there are terrible consequences. Hepesh, Trenchard and Queen Galleia are good people at heart, tricked into doing terrible things out of fear for their people. The villains who trick them prey on their distrust of the different.

This was quite bold and topical material for a family show to address, even if it's only implicitly. *The Curse of Peladon* echoes fears expressed in newspapers at the time about Britain joining the European Economic Community. It sees a proud kingdom worried about joining some alien federation made up of groups that had once been at war. *The Mutants* is about a declining empire struggling to acknowledge that it has made indigenous people second-class citizens in their native land, echoing Britain's own relationship with its former colonies. The arguments made by the 'freedom fighters' in *Day of the Daleks* and by Ky in *The Mutants* about armed insurrection aren't too dissimilar to those made by terrorist organisations in the early 1970s.

The link between *The Mutants* and Britain's legacy of colonialism is explicitly made by Salman Rushdie on page 405 of his novel, *The Satanic Verses*. One character idling across the TV channels decides that telly 'was full of freaks: there were mutants – "Mutts" – on *Dr Who* [sic], bizarre creatures who appeared to have been crossbred with different types of industrial machinery'.

Rushdie's argument seems to be that the constant barrage of weirdness on TV – aimed at both children and adults – creates an implicit sense of 'normal', reinforcing cultural stereotypes and fears of the foreign and strange. This season *is* dominated by the perspectives of white men. Rick James as Cotton in *The Mutants* is the only black actor to appear in the five stories. Katy Manning as Jo is the only woman seen in *The Mutants*, one of two in *The Sea Devils* and of three in *The Curse of Peladon* – though we only hear Ysanne Churchman as Alpha Centauri and Wendy Danvers appears solely in the final scene.

The Third Doctor is sometimes described as being more 'establishment' than his other incarnations. He works for UNIT, knows his red wine and counts key figures in history as his personal friends. But the Doctor, himself an alien, befriends the Mutts and helps the Solonians to win their freedom from the human beings. There isn't a 'normal' in *Doctor Who* – we're invited to embrace the strange. It's not just the daisiest daisies that interest the Doctor – he loves the rich colour and texture out there in space and time.

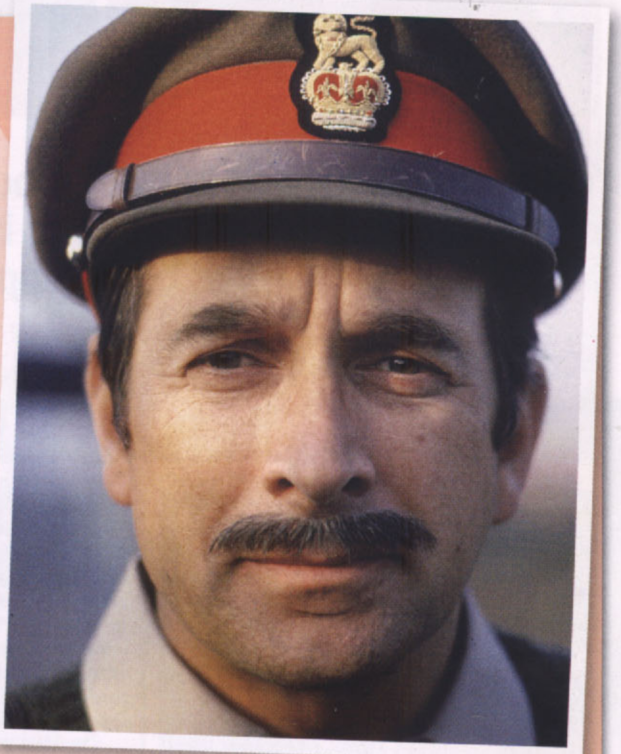
This season strains at the limits imposed by the Doctor's exile. *The Sea Devils* is the only story to be set wholly on contemporary Earth. The Brigadier and Master – who'd appeared in every story of Season Eight – appear in only two stories each. That breaking up the format makes each adventure less predictable and familiar. But it also makes plain that it's high time the Doctor got back his freedom... **DWM**

'Things often aren't how they appear. The Doctor tries to make humanity see that the "Mutants" and "Sea Devils" aren't monsters.'

STAR PERFORMANCE

NICHOLAS COURTNEY

THE BRIGADIER



Nicholas Courtney played three characters in *Doctor Who*. He was space secret agent Bret Vyon in the first four episodes of *The Daleks' Master Plan* (1965) a non-speaking tourist glimpsed in the first episode of *Silver Nemesis* (1988), but he's best known for the role he played for more than 40 years, Brigadier Alistair Gordon Lethbridge-Stewart.

Two months ago, **DWM** dedicated a whole issue to Nicholas Courtney, with colleagues remarking on his "quiet brilliance," the twinkle in his eye and the "pomposity that made him adorable."

Courtney's brilliance can clearly be seen by comparing the Brigadier to characters with similar functions in other stories. There's Captain Hart in 1972's *The Sea Devils*, UNIT's Colonel Faraday in 1975's *The Android Invasion* and Major Beresford in 1976's *The Seeds of Doom*. More recently there's been Colonel Mace in 2008's *The Sontaran Stratagem* and Captain Magambo in 2008's *Turn Left* and 2009's *Planet of the Dead*. They're all competent officers who find the Doctor as exasperating as he is amazing. They're played by perfectly good actors and its no disrespect to say that Courtney outshines them all.

He and the Doctor are more than just friends. Steven Moffat, *Doctor Who*'s current showrunner, suggested that of all the people the Doctor's ever met, the Brigadier is "the only one who was ever his boss." He ought to be everything the Doctor rebels against – the establishment, the military, an old-fashioned view of the world. That we believe in their friendship is all down to Courtney.

More often than not, the Brigadier meets a crisis, the Doctor's bad temper or just the strangeness that surrounds him with a wry smile. He's brave, he's smart and he's clearly good at his job, but its his genial nature that makes him something special.

People adored working with him. "This decent, pompous, innocent, good man," as Tom Baker so movingly described Courtney. "He was so much the Brigadier."

CHRIS

EMMA

MICHAEL

WILL

THIS ISSUE EPISODES 705-706 - THE EMPTY CHILD/THE DOCTOR DANCES

ARE YOU MY MUMMY?

The Time Team are in the mood for dancing, romancing, and they're giving it all tonight! Yes, it's time for us to meet Captain Jack!

Compiled by **PAUL LANG** | Artwork by **ADRIAN SALMON**

No time to stand on ceremony this issue - things are already FLASHING and SPINNING! "Ooh, a big spinny thing in space! Is it a massive pencil sharpener?" wonders Chris. "Right into the action. Exciting!" says Michael. "Rose, what *is* that t-shirt?" asks Will. "Honey, even Geri Halliwell couldn't pull that off in 1997," adds Emma, unkindly.

Yes, there's a mauve alert, and the Doctor is already in hot pursuit of the big spinny thing. "Tons of info straight off. This is fun," says Michael, as the credits roll. "Steven Moffat! I remember him from such TV shows as *Press Gang* and *Joking Apart*. This should be good," says Will.

After this initial flurry of excitement, the team are slightly disappointed to see the big spinny thing land somewhere very familiar. "Oh blimey - Earth. Again," says Chris. "At least the Doctor has noticed that they always end up on Earth," observes Michael.

"Why is she suddenly so interested in him being Spock?" wonders Michael, as Rose suddenly demands that the Doctor starts giving her a bit more in the way of Vulcan space trickery. "Is this the first mention of *Star Trek* in *Doctor Who*?" This gives Emma pause for thought: "They're loving their popular culture this series. Could it prematurely date the show, though, making it less accessible 30 years down the line?" Chris isn't convinced either. "Rose doesn't seem that geeky, so how the heck does she even know who Spock is? Ah well, it just makes her sexier in my book." Down, boy!

Emma is still distracted by Rose's choice of outfit. "I think it's fair to say her t-shirt is drawing attention to her-" "-cross of St George," interrupts Will, in the nick of time. "Okay, creepy gas mask kid is creepy." He certainly is - and we'll be seeing a lot more of him later.

While Rose is attracting more attention than is probably good for her, the Doctor has nipped into a nearby drinking den. "This all looks a bit lavish. Singer, band and period details," says Michael. "Absolutely! Despite some naff plots in recent weeks, the look of the show always tends to be exceptional," agrees Chris. "Nice bit of cabaret singing," adds Will, "but it can't beat Sylvester McCoy's *As Time Goes By*." Michael wonders if the Doctor has found himself in a secret gay drinking club. "There seem to be an awful lot of men," he tuts, eyebrow raised. If it is, the Doctor probably hasn't even noticed - he's not even spotted that there's a war on.

"Oh, bless the Doctor and his time-travelling confusion. Yes, it's the Blitz, love," shouts Will, as if addressing a deaf old auntie. "I love how clueless the Doctor is about time. He's so wrapped up in his mission he's failed to take in his surroundings," says Emma. "That moment of realisation, when the air raid siren goes off, is genius. The Doctor's face is a picture! I guess even he has to mess up sometimes," adds Chris.

"He's being endearingly crap this week, isn't he?" concludes Michael.

The war is getting increasingly hard to miss - Rose is all-too-aware of it as she tries to catch up with the creepy child we met earlier. "An airship! Explosions! Fighters! Wartime London looks great," burbles an excited Will. "But why is Rose climbing a rope to get to the child?" asks Chris. "Find a bloody staircase, you daft sod!" Too late! The rope's attached to a barrage balloon, and Rose is soon hundreds of feet above London. During an air raid. In *that* t-shirt. Whoops.

Back with the Doctor, more strangeness. "The TARDIS phone is ringing! That's creepy," declares Michael. "I've got chills," reports Chris. "Which were just made much worse because of that creepy child's voice on the other end of a line that isn't connected to anything. This is the first time this series that I've had the urge to hide behind a cushion."

A local girl, Nancy, pops up to tell the Doctor that the call is not for him, and she seems to know more than she's letting on. The child, it seems, is looking for his mummy. "If the Doctor *is* this child's mummy, that'll take some explaining," says Will.

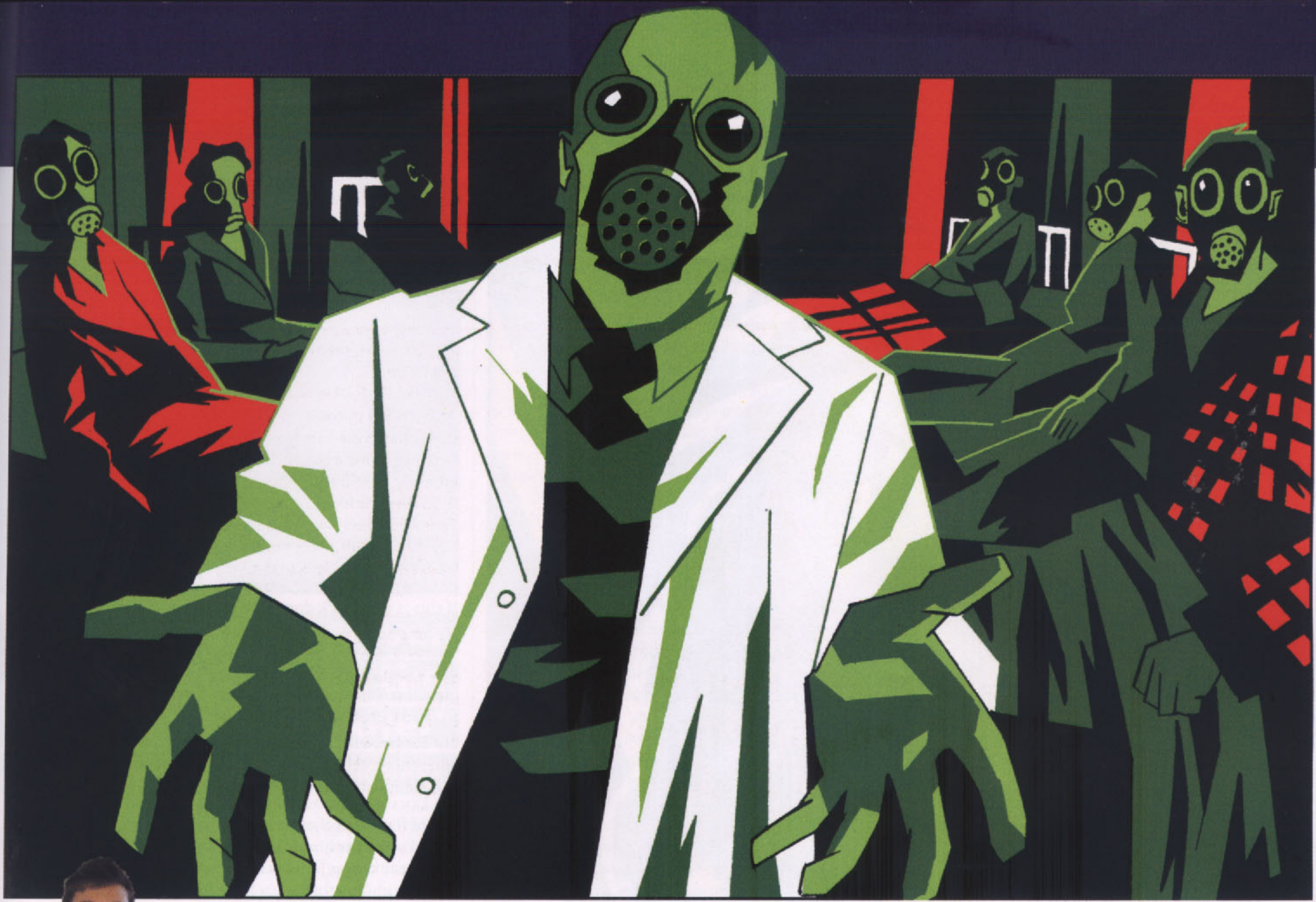
In Westminster, a dashing American is following Rose's progress with the aid of some high-tech binoculars. "John Barrowman! I remember him from *Live and Kicking* in the 90s. He's a bit saucy for 1940whatever," says Will. Things aren't looking good for Rose as she finally loses her grip and plunges towards the ground. Suddenly, she's caught in a beam of light and being chatted up by a disembodied American voice. Michael doesn't know quite what to think. "Space binoculars! Space light beam!" he boggles. "Rose is very sarky this week, but I suppose that's down to hanging in the sky all evening." Her new friend has a handy invisible spaceship, and Rose is soon safely inside it, flirting and fainting.

Elsewhere, Nancy has gathered a selection of urchins in Heather from *EastEnders*' house to enjoy the lavish dinner her family has abandoned to head for the air raid shelter. The diners are surprised to spot an unfamiliar face at the table. "I know it's dramatic licence, but how did the Doctor get in without any of those kids seeing him?" Michael complains. "Nice to see him charming the kids, though." Chris agrees: "I love how the Doctor is great with kids. It feels right," he says. "I like the gentle suggestion that the food the kids are stealing has fallen off the back of a lorry in the first place," adds Will. "Suddenly this feels like a different show, it's miles ahead of *The Long Game*. Is that because we're dealing with familiar subject matter in World War II?" wonders Emma. "'There was a man.' Goodness, that's a bit dark," says Will. "And 'I'm not sure if it's Marxism in action or a West End musical' is my favourite line of the Eccleston era so far! Actually, the dialogue's crackled all the way through this episode," he adds.

The mysterious Nancy.

The Doctor asks the children if they've seen the big spinny thing since it crashed to Earth, but realises everyone's looking in horror at something just behind him. "Scary child-monster thing. Very unsettling," says Michael, as the gas mask child presses his hand against the window. Nancy tells the children to run to safety and warns the Doctor not to let the child in. "'He's empty'. That's a really creepy description," says Michael. "He can make you like him. He can make phones ring. He can turn on the radio. He can bring a toy monkey to life. But, strangely, he can't open a door," notes Chris. "But he manages to close and lock the dining room door!" adds Emma. "I get the whole, 'messing with electrostatic' thing, but if he's telekinetic, the front door should have been a bust. I can forgive it though, because the plot works."

As Rose and her American friend start flirting for their lives, Chris spots a monster the rest of the Team can't see - a green-eyed one! "He's one smooth customer - and a bit slimy too," he hisses. "Maybe I'm just biased because he's stealing my Rose away from me, the cad!" Michael agrees. "He's flash, this Captain Jack Harkness. Naughty Rose, I do feel a bit sorry for Mickey." Will adds: "There's genuine chemistry between Rose and Jack which was notably absent with Adam."



"I *love* the work in making the inside of the gas mask look hollow!" – CHRIS

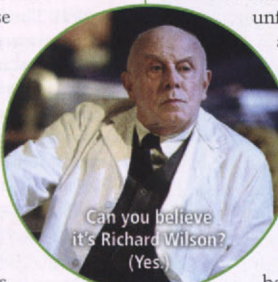
"Though I *love* what Rose and Jack are getting up to, I can't help but be drawn more toward the Doctor's plot," declares Chris. "I think it's because this is the first time we've had him alone in such a significant way this series." The Doctor is currently trailing Nancy, convinced that she knows more about the object that fell from the sky. "Nancy is feisty. He likes a feisty girl, our Doctor. Even if she has just made fun of his ears and nose," says Michael. "She'll be calling him, 'Beaky' next. I'd love that," coos Emma.

Jack has now parked his spaceship beside Big Ben, and he and Rose are having a bit of a dance on its roof. "Is it really a good idea to light up the clock face when there's an air raid on and you're tethered to it?" wonders Michael. Rose is so distracted by the romance of the occasion that she's taking no notice of Jack's very long, explanatory speech. "Oh, Rose!" sighs Michael. "Pay attention to the plot." This is advice she would do well to heed, as some of Jack's questions make it obvious there might be more to him than meets the eye. "What a great switch by Jack," says Emma. "All of a sudden I'm wary of him – he's clearly not as affected by Rose's charms as she is by his."

"Cutting between the two paths of the story is keeping it on its toes," notes Emma, as we're back with the Doctor, who visits the crash site with Nancy, then a hospital with a familiar name. "So, Albion Hospital is now in the East End? In *Aliens of London* it was the nearest hospital to the Thames. So why has Steven Moffat made it the same place?" asks Michael.

Inside, the Doctor is faced with a horrendous sight – row after row of motionless people, all wearing gas masks. "I DON'T BELIEVE IT!" holler the Team, in unison, all cackling as if they are the first people to ever shout that when Richard Wilson appears on a TV screen. Believe it, Time Team, believe it – that's him, and his character, Dr Constantine, reveals a bit more of the mystery. "His tale of the child and his plague is like the perfect little horror story," says Emma. "All those people have the same injuries? This is a proper mystery," adds Will. "The sonic screwdriver is more like a *Star Trek* tricorder this week," notes Michael, as the Doctor uses it as a medical scanner. "Rose would probably be impressed."

"Okay, the patients sitting up made me jump," says Will. If you think that's bad, Will, you'd better reserve your spot behind the Time Team sofa for what's next. "Dr Constantine said 'Mummy'! *No!* That's creepy," wails Michael, as the unfortunate medic starts to undergo a terrible transformation. "That's terrifying! Just classic *Doctor Who* thrills," he adds, squirming. "It's phenomenal – the stretching sound and the bug eyes of the mask are terrifying!" agrees Emma, as a full gas mask forces its way out of Dr Constantine's head, and the Doctor finally makes an important connection. "Nancy's being stalked by her little brother. Who's dead. That's scary stuff as well," Michael says.



Can you believe it's Richard Wilson? (Yes.)

While this horror unfolds, there's another fright waiting for Nancy back in the dining room – the child! "No Nancy, don't hide under the table!" shouts Chris. "That never works, believe me!"

At the hospital, Rose and Jack have turned up. "The Doctor doesn't like Captain Jack, does he?" observes Will. "I like seeing Jack drop his guard. He realises he's out of his depth," he adds, as Jack is forced to reveal that he's tricked Rose, and he's nothing more than an intergalactic con artist. He's crashed a bit of space junk to Earth in the hope of conning a passing Time Agent into buying it. But he's programmed it to crash at a known bomb site, so it'll be blown to smithereens before his victim can claim it.

As the Empty Child comes face-to-face with Nancy, and the hospital patients suddenly lurch into action and advance on our heroes, things are looking pretty grim for everyone. All of the gas mask creatures are now looking for their mummy and, for the first time, the Team see inside the child's mask and realise that he is literally empty – no eyes, no head, nothing! "The work gone in to making the inside of his head look hollow is tremendous – such a brilliant detail", marvels Chris.

"That's got to be one of the scariest *Doctor Who* cliffhangers ever. Terrific episode. Funny, intriguing, full of good characters – I love Jack – and some proper horror. Part two now, please!" demands Will.

And who are we to deny him... ►

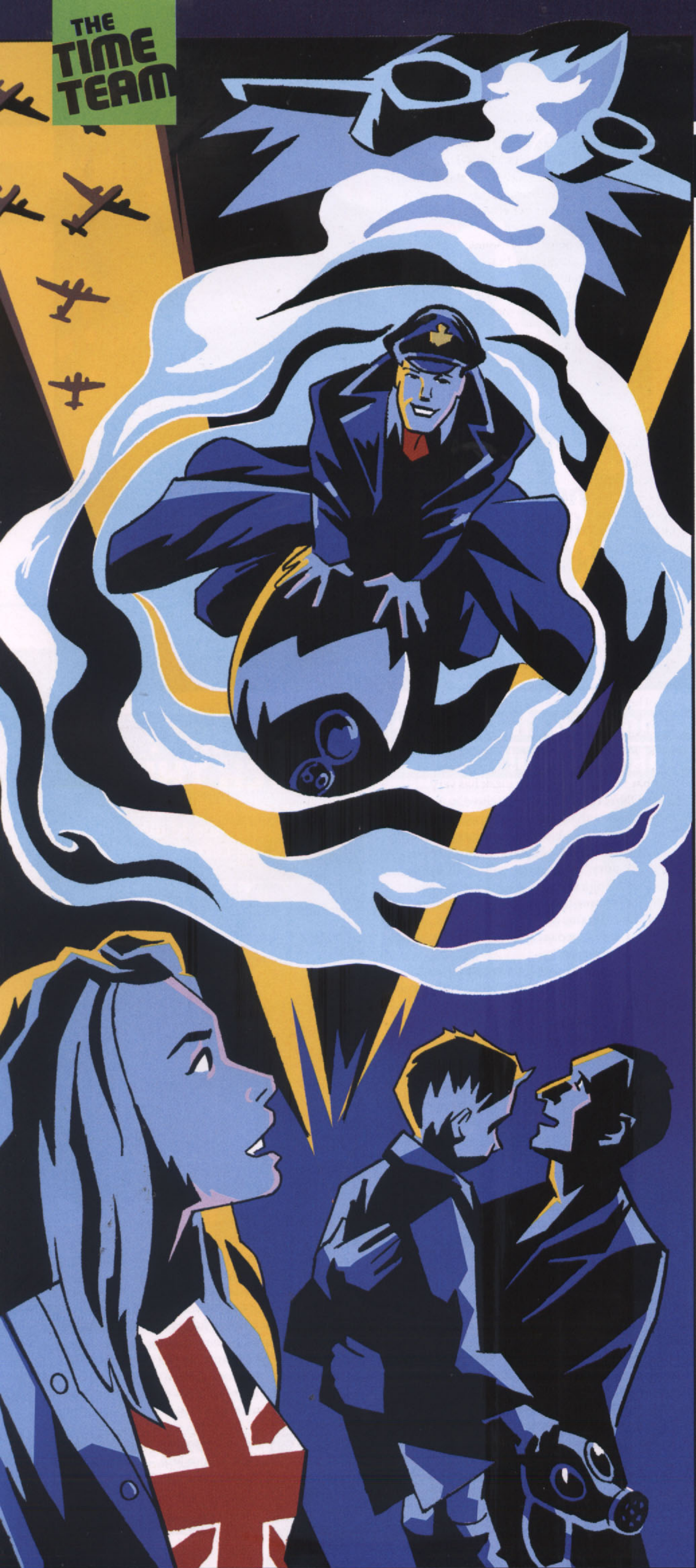
LIKE THAT? WATCH THIS!

The last time the Doctor visited England during World War Two was in 1989's *The Curse of Fenric*...

WILL SAYS: It's Second World War England. The dead are mutated and on the march, the Doctor's Londoner companion flirts with a mysterious captain, a character ponders "Are you my mummy?", and the result is a brilliant story.

I love *The Curse of Fenric*. It's got great guest actors, an atmospheric setting and a host of memorable characters. And, more in the style of recent years than the 1980s, it has a portentous story that calls back to previous episodes and really puts the Doctor and Ace to the test.

Keep an eye out for the anachronistic SuperTed toy (just like my mummy used to knit), for Nicholas Parsons – who's something of an ex-curate – and for the most effective use of the phrase "Time Lord" in all of *Doctor Who*.



"Well that's an unexpected resolution!" says Michael, as the Doctor orders the gas mask creatures to go to their room. "Clever old Doctor." Chris agrees: "Cracking opening sequence! Really tense and scary, then just plain funny. It's official – Christopher Eccleston simply *is* the Doctor!" As usual, Michael has one complaint. "I don't like this episode title," he moans. It's not exactly dramatic, is it? What about *The Doctor Dances... TO DEATH!?*"

The child, connected to the others, is also trotting off to his room, leaving Nancy to break down at the sight of what was once her brother, Jamie. "Poor Nancy. She's let her feisty guard down," says Michael, sadly.

"The Doctor isn't too happy with Jack, is he?" says Will, as the details of the Captain's con are explained. "He suspects Jack's caused all of this by crashing the object to Earth, but he can't see how. If this is what Jack does on a regular basis, who knows what mischief he's made through time?" wonders Emma. Never mind Jack's morality – Will has something else on his mind. "Jack has a cool gun! But I'm not keen on him and the Doctor trying to outdo each other. Perhaps he's enjoying all the attention he gets from the ladies these days, but the Doctor should be above this sort of thing," he tuts.

"That is one powerful child," says Michael, as the Doctor and friends realise he's smashed his way out of the room they're in. "And we're being made to feel sorry for him. Very touching." Emma agrees: "It's great seeing Jack and Rose realise the monster is only a child – they must have thought the Doctor was mad, saying 'Go to your room'."

Nancy, meanwhile, has been rumbled by the owner of the house – but she's more than a match for him. "Nancy's scene with Mr Lloyd is brilliant," says Will, as she runs rings around him by threatening to reveal his relationship with the local butcher. "I can't quite work out whether I should disapprove because he is unpleasant," adds Will. "I'm glad she's got guts, even if her blackmailing tactics are a bit seedy," concludes Emma.

"'It's coming out of the walls; can't you feel it?' A grand way to set up a reveal," says Chris, as the Doctor realises the voice of the child may not just be coming from the nearby tape recorder. "'End of the tape...' Ooh. Spooky stuff," says Michael. Yes, the Doctor sent the child to his room, and they're currently *in* his room. Oops!

Jack creates a handy escape route by digitally rewinding a section of floor with his squareness gun. "I'm not convinced the 'digital rewind' makes any scientific sense, but it's pretty cool nevertheless," says Will. The Doctor's used to his sonic screwdriver being impressive, isn't he? His defensiveness when Jack laughs at it is rather adorable," says Emma.

It's time for Nancy to check on her gang of urchins, who appear to have set up a children's newspaper in their hideout. "This is a Steven Moffat episode, after all," reasons *Press Gang*-loving Will. "This scene is nicely done. The kids live a really grim life. Oh, and a spooky typewriter! That's brilliant," says Michael. "Tape recorder, now the typewriter – terror begins with a 't'," adds Chris. "'There are things I can't tell you,' is clearly meant for the audience as well as the kids – Nancy hasn't told the Doctor everything yet," says Emma.

The Doctor and Rose are temporarily flummoxed by the sudden disappearance of Jack while they're all trapped in a sealed room, but they soon hear his voice coming through what sounds like the static of an old radio. Om-Com, he explains – he can call anything with a speaker. Just like the child! While they wait to be rescued, the Doctor and Rose discuss 'dancing'. "It took me a moment there, but... they're talking about Naughty Time, aren't they? I'll never think of dancing in the same way again," says Chris. "Though Rose only appears to say 'The world doesn't end because the Doctor dances' in order to get the title in. And maybe to bait some fans," adds

The Doctor's on fire this week! (Not literally.)

"That's *nasty!* A clever new take on the 'mad computer' story." – MICHAEL

Will. "'Rose, I'm trying to resonate concrete.' Ha! He's not as good at flirting as Jack," hoots Chris. "This is a bit laboured, and is hardly the thing to be thinking of in the middle of the story," tuts Old Mother Michael. "Rose must be on heat this week – she's making eyes at everyone." They're so wrapped up in their flirtation that they don't notice Jack has teleported them to his ship, just in time for a handy demonstration of some healing Nanogenes. "Those are very big subatomic robots, if we can see them," complains ever-pedantic Will.

Nancy's still adventuring while the others are standing around gossiping. She's back at the crash site, but she's been caught snooping by soldier Algy, and is about to be locked in a shed containing someone very dangerous. "Oh dear, Jenkins has got the disease. Aargh, I don't want to see another hideous transformation!" wails Emma. "And now Algy's transforming too. This is a really scary episode," adds Chris. Algy, we learned last episode, is a *very* close to a certain American captain, who is delighted to see his friend on guard duty. Michael is amused and horrified when Jack tells Rose he'll have a better chance of distracting this particular guard. "Has there ever been so much sexy innuendo in *Doctor Who* before? Blimey. What would Barbara Wright say about all this?"

Jack is shocked when Algy starts to change, and the Doctor realises the effect is becoming airborne. But what's that singing? "Nancy is very resourceful. Maybe they just need to project her singing lullabies," says Will, realising that her soothing melody has sent Jenkins to sleep.

"Uh-oh. I think we're in trouble now that pod is open," says Michael, as Jack reveals that the space junk he crashed to Earth is actually an alien ambulance. As Jack opens a hatch on the side, all the gas mask creatures come to life again – and no prizes for guessing where they're heading.

"I've missed Rose having a heart-to-heart with the female guest star of the week. At least she's not trying to get off with Nancy as well," says Michael, as the girls have a *tête-à-tête*. "I like how, despite Rose reassuring her that the future is Nazi-free, Nancy still can't quite believe it. But it gives her enough of a boost to carry on," says Chris.

Meanwhile, the Doctor has worked out what was on board the medical ship – billions of nanogenes. These escaped upon impact then made a very bad job of trying to repair poor Jamie, who was injured in the crash – by assuming his mangled gas mask was part of his head. Having decided that's the correct way to fix up a human, they're working on 'repairing' the rest of the species. "Oh, that's *nasty*. This is all very clever, a nice new take on the mad computer story," says Michael. "My skin is crawling as they all cry out!" says Will, as the other gas mask creatures make their way to the crash site.

But there's one more shock to come. "Oh, Nancy. Poor thing! It was her baby all along. That's a great twist," says Michael. "This is terribly sad – and a proper, real story. The kind of social issue that probably happened a lot during wartime highlighted by a family sci-fi show. I like that *Doctor Who* can do that – and Florence Hoath as Nancy carries it so well," says Will.

The stakes are huge, and the Doctor realises there's only one solution. "'The future of the human race.' Wow, no pressure there Doctor," gasps Will. But it works! "'Yes, I *am* your Mummy.' Oh. I've got something in my eye," sniffs Michael.

The nanogenes soon make the connection between mother and son, recognising the parent DNA and fixing Jamie again – properly, this time. "Those are *enormous* sub-atomic robots. Seriously!" says an incredulous Michael. Will is pondering. "Hmm," he ponders. "So, the nanogenes are smart enough to recognise a parent's DNA but not to notice that the rubber of a gas mask has very different DNA? No, I'll shut up." Only Chris seems slightly unsatisfied. "A chance conclusion, really – if the nanogenes hadn't recognised Nancy as the mother, there'd be no easy solution, would there?"

We're not done yet! There's still the matter of the last stage of Captain Jack's con – the bomb that's about to land on the hospital ship! Seems only fair that Jack should come to the rescue. "Cool spaceship! No jokes about Jack riding that great big bomb," chides Michael.

"So, everyone lives. Hurrah!" cheers Michael as our hero delivers a swarm of nanogenes to fix everyone. "Not because of anything the Doctor actually did, though. *Again*. He got lucky." Chris isn't bothered. "I love how everything's fine; the Doctor deserves a clean victory once in a while," he says.

There's just one more loose end. What's happened to Jack? Seems he's trapped on his ship with a bomb that's about to explode and no hope of escape. Eep. "Barrowman is terrific here. Brilliant, subtle pathos from his little monologue," says Will. "Smooth to the end! Nice cocktail," adds Michael. But the Doctor's got one more amazing move to show Rose. "That pull-back-and-reveal through Jack's ship into the TARDIS is sublime!" declares Chris. "I'm blown away by the simplicity of combining the two spaceship interior sets, says Emma. "Ah, it's what the Doctor didn't feel like doing for Adric," adds ever-cynical Will.

AND YOU SAID...

DARREN CLARKE SAYS, VIA FACEBOOK:
Everything about this story is superb: writing, acting and directing are all spot on. I love the GGI work with Rose over London in the middle of the Blitz, which must be some of the best effects ever in the series. One of the most inventive and innovative *Doctor Who* stories ever.

MALCOLM STEWART SAYS, VIA FACEBOOK:
"Are you my mummy" didn't just become a catchphrase in the playground. It became used regularly in my workplace by people rejoicing that *Doctor Who* hadn't lost its scare factor – even for adults.

NICK NEWTON SAYS, VIA FACEBOOK:
Doctor Constantine's transformation into a gas mask creature was a truly horrifying scene. It made you want to look away, but somehow you were unable, because it was so compelling. Sheer brilliance.

DEAN HEMPSTEAD SAYS, VIA FACEBOOK:
"Go to your room! I mean it. I am very, very angry with you. I'm very, very cross." Genius. Never thought I'd hear that in *Doctor Who*.

KATIE GRIBBLE SAYS, VIA FACEBOOK:
"Come on you clever little nanogenes, figure it out... She's the mother!" If *Doctor Who* was a TV soap, it would be the best TV soap in the world!

KAT SLATER SAYS, VIA FACEBOOK:
This story gives us the legendary Captain Jack Harkness and for that we will be forever grateful. I love how he changes throughout the story from being a conman to actually caring about people.

Don't touch the flesh!

NICK PEAT SAYS, VIA FACEBOOK:
A supremely intelligent and unforgettable story, this has wit, horror and possibly the happiest ending in the show's history. What more can anyone ask for?

In Issue 439, The Time Team will be heading to Cardiff Bay for *Boom Town*, and then, in Issue 440 it's all aboard the Gamestation for *Bad Wolf*! Send your comments to the usual address on page 12, or post them on the Time Team's Facebook thread at *www.facebook.com/doctorwhomagazine*.

Unfortunately, there's still time for some more 'dancing'. "Oh. I'm embarrassed. This doesn't work, sorry." says Michael. "No, you're right," agrees Will. "Do you think Christopher Eccleston acted it without the music? Because he really isn't in time."

A few dodgy dance steps aren't enough to spoil the Team's enjoyment, though. "An incredibly scary, clever and thoroughly heart-warming two-parter! Sure, it uses similar tricks more than once, like Captain Jack seeming to leave and then rescuing them after all, but it all works so well," says Emma. "It was nice to have time to develop the story over two episodes," adds Michael. "Some of the banter seemed a bit forced at times, but I enjoyed the whole so much that it's only a minor complaint." Chris is very satisfied with what he's seen. "It was strong as a two-parter and yet I enjoyed each episode individually. Some great moments of horror and behind-the-sofa stuff mixed with lots of genuine laughs and a bit of kinky interaction. I think this may be my favourite of the season so far!" he declares. Will's also a fan. "That was utterly lovely," he says. "Scary, touching, and a huge amount of fun. Exactly what *Doctor Who* is supposed to be. And Margaret Blaine's back next time!"

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR... 1,343

ONE OR MORE REGULARS RENDERED UNCONSCIOUS... 216

ONE OR MORE REGULARS INCARCERATED.... 262

DAWN OF A NEW DAY

This month, 1972's *Day of the Daleks* is released on DVD. The set includes not only the original version of the story, but also a special edition featuring new effects and footage...

Feature by DAVID DARLINGTON

"When I first became involved in *Doctor Who* fandom, *Day of the Daleks* was the first story I coveted from my pirate video contact," says special edition producer Steve Broster. "And I have to say, the version my 19-year-old self saw differed dramatically from the version that had been sitting inside my head for 13 years. It just wasn't as good! So that became my ambition for the project – to try to recreate the version of *Day of the Daleks* I *thought* I saw as a six-year-old..."

Filming *Day of the Daleks* on location in 1971.

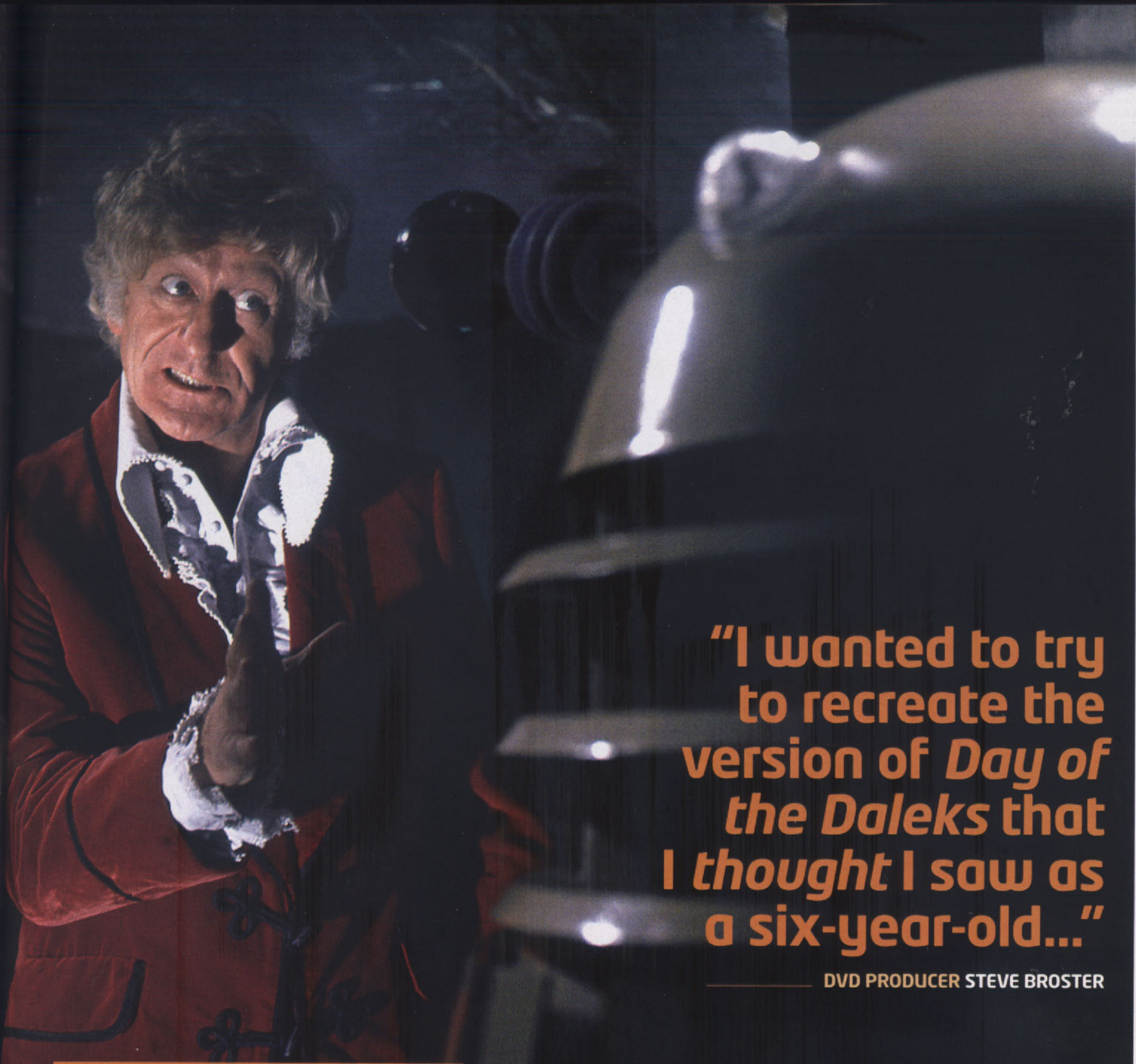
The *Doctor Who* DVD range has form in releasing alternative versions of old stories; 1989's *The Curse of Fenric*, for instance, was made available in a much longer edit incorporating material which had to be trimmed to fit its transmission slot, while a couple of Fifth Doctor adventures have been treated to aggressively re-paced shorter versions. Several other stories – *The Ark in Space* and *Earthshock* for example – have new effects shots included as an optional extra. It's these extras which have most closely influenced the new work on *Day of the Daleks*.

"The original plan," Broster reveals, "was to present the new version in the same way as most of the other stories with optional CGI effects – that is, with the DVD flagged to switch angle at the moment of change. Thus, for the Special Edition, I was required to keep the episodes to precisely the same timecode. Each episode had to remain exactly the same length, to the frame! This meant that if I made any cuts, somewhere nearby I would have to extend the timeline so that the episode would return to the correct timecode to revert back to the original viewing angle."

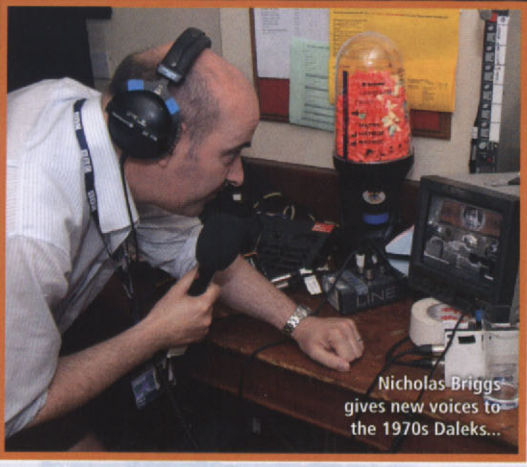
This constraint presumably had implications for not just the new effects shots themselves but also for the soundtrack, of which more later. But what has the team actually decided to change? "Well, one aspect of the story that often troubled viewers, fans, and even the programme-makers themselves was the fact that it was quite obvious there were only three Daleks in the invading 'army'," Broster points out. "If I was going to make a success of revamping the visuals, then this would have to be addressed. I was loath to add CGI Daleks to existing footage – it had to be *real* Daleks. So, there were two things key to making it work. Firstly, I needed an authentic Dalek prop. An old friend of mine, Toby Chamberlain, makes his living building replica Daleks, so he was the obvious person to ask. I also remembered he'd made an excellent Ogron replica back in the 1980s, so I asked him about that, too. Toby was enthused by the whole idea, and agreed to provide a Dalek and an Ogron on the condition that he was allowed to operate the Dalek, and therefore tick off one of his lifetime ambitions – to play a Dalek in *Doctor Who*. The other key thing was to make sure the new footage matched the old footage. John Kelly, a fellow DVD Producer, is a camera 'nut', and had recently acquired an Arriflex 16mm film camera, which was of the same model and vintage as the film cameras the BBC was using back in the early 70s."

For over 20 years, *Doctor Who* almost exclusively followed a production model whereby a small amount of location material would be shot on film, in advance of video recording the bulk of each story in an electronic BBC studio – as vision mixer Mike Catherwood explains on this DVD release. This often means a difference in the qualities of the pictures between 'interior' and 'exterior' scenes – albeit one that audiences of the time simply accepted as part of the grammar of television. *Day of the Daleks* certainly conforms to this model, and for this Special Edition, mixing modern solid-state location footage with 1971-vintage 16mm film might have looked, well, a little jarring...

"The special edition was going to happen whether they found a 16mm camera or not," John Kelly points out. "I think Steve found the temptation too much when he discovered that I owned an Arriflex 16BL – a legendary bit of kit! The reason I say that is that between the early 60s and the mid-80s, the BL was the main 16mm workhorse for the BBC. In the case of *Doctor Who*, it was used from 1967's *The Abominable Snowmen* onwards, but was also quite likely the camera used on any piece of 16mm footage shot over the next 15 to 20 years. My camera is certainly an ex-BBC model, although the



> **"I wanted to try to recreate the version of *Day of the Daleks* that I *thought* I saw as a six-year-old..."**
>
> **DVD PRODUCER STEVE BROSTER**



Nicholas Briggs gives new voices to the 1970s Daleks...

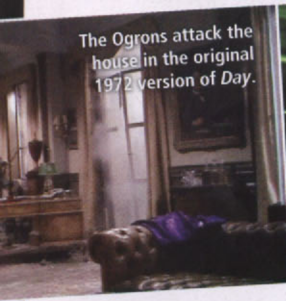
chances of it having been the one used on *Day of the Daleks* itself are very low. The BBC Film Department must have owned hundreds of BLs, to cope with the amount of output they were dealing with back then! That said, the chances of it having been used on a *Doctor Who* serial at *some* point are quite high... who knows? But when well serviced, the Arriflex really is a remarkable piece of kit; you get surprisingly stable results when running film shot on a 16BL through a modern telecine. Look at the new *Spearhead from Space* DVD – that was shot almost entirely on just such a camera. I confess to being a film snob! I think that film has a certain natural quality which sets it above video. It's an odd paradox, because you do need to be careful with film, and you have to take more time, carefully setting up your shot... but film is also more forgiving to certain types of error..."

"Having decided the project was possible," Steve Broster resumes, "I contacted [2|entertain commissioning editor] Daniel Hall. He had already decided that he wanted to ask Nicholas Briggs [voice of the Daleks on television since 2005] to have a go at re-recording the fairly ropey Dalek voices for *Day*. Dan didn't take much persuading that it would be very exciting to have new visuals to go with the new sounds!"

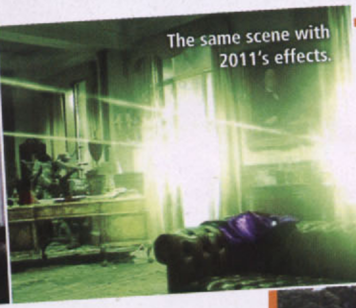
Those new visuals come in two flavours – new CGI effects, and of course the specially shot new 16mm film footage.

"The filming of the new material at Dropmore House was a great experience," says Broster. "It was a small team – me directing, John Kelly shooting film, Toby with Dalek, plus Kevan Loosely playing a UNIT soldier and Nick Nicholson as the Ogron. We shot a new sequence of a soldier witnessing the arrival of the Ogrons that attack Auderley House, the Daleks and Ogrons approaching the house from the rear, including new close-up shots of Daleks attacking, a couple of exterminations, shots of Ogrons and Daleks at the side of the house, and finally the Daleks moving round to enter the front of the house. The new 16mm film was then beautifully rendered by the Spirit Telecine machine at TV Centre, and put the wobbly old film sequences from *Day of the Daleks* to shame. Our new bits had to be re-graded to get that 'washed-out' film look, then de-graded to make them match the original. I think Steve Roberts, Jonathan Wood and Peter Crocker have done a great job in making the new film clips sit seamlessly amongst the old ones."

What of the new CGI material? How 'modern' was it allowed to be? And how tricky is it to avoid it looking anachronistic? "Having secured a budget for the project," says Broster, "I then proceeded to offer most of that budget to Michael Dinsdale. Michael's a hugely talented graphic designer, equally at home with still and motion graphics. It turned out that doing something like this had been one of his long-time ambitions too, so we began to plan our approach. My brief was that the new effects should look as much as possible 'of the time', so I told Michael to approach his new effects with the thought in mind that everything we see should ►



The Ogrons attack the house in the original 1972 version of *Day*.



The same scene with 2011's effects.

New footage of old-style Daleks has been shot using an authentic 1970s 16mm film camera.

◄ look as though it were possible using early 1970s techniques, as though the *Doctor Who* team had simply had a little more time and money back then. In the end, Michael's fantastic effects probably go a little beyond what was possible in 1971 – the moving camera on the new shots of the Dalek base, for example – but I forgave him, as it was all looking so good! While Michael was beavering away on all the digital effects, I was going through the four episodes fine-tuning and tweaking where I could. The timing constraint actually turned out to be quite beneficial – for example, in Episode One, we have a scene on the wasteground near the railway tunnel, where the UNIT soldiers discover the unconscious guerrilla. It was fairly standard in TV at that time, but in the transmitted version we have a shot lasting nearly 25 seconds in which we watch the Doctor, the Brigadier *et al*, cross the wasteground in real time. I wanted to trim that right down – and in doing so I had the opportunity to use the time I'd gained to 'beef up' our first visit to the twenty-second century. I did this sort of thing several times across the four episodes, hopefully to give a feel that each episode is a bit tighter and pacier, while in fact being exactly the same length. This is most noticeable over the last few minutes of Episode Two, which I felt was clunky in its original form, but now seems a lot more exciting. The extent of my tinkering means that there are something like 250 amendments – some small, some huge – across the four episodes. Ironically, with the resulting concern that all these changes might confuse the 'alternative angle' function on some DVD players, it was decided that the Special Edition of *Day* should go on a second disc after all. After all the trouble I went to, to keep them exactly the same length..!"

Replacing old Dalek voices with new also introduced fresh challenges, not least the fact that the original soundtrack existed only as a finished mono mix. Removing Dalek voices would thus mean removing all background effects and music on the relevant sections as well. "The first thing I did was to go through the whole story removing the Dalek voices and rebuilding a 'clean' track over the gaps that were left," says audio restoration expert Mark Ayres. "The new soundtrack is still mono, because we don't have clean dialogue or music tracks to do a proper remix. In some places, entire new sections of audio have been created, but all in keeping with the original – we've nicked and repeated effects and bits of music from elsewhere in the story, for instance, and of course I do have most of the original effects from the BBC's Radiophonic Workshop archive. 'Future' Earth now sounds rather more distinct from 'present day' Earth! Most of the 'new' effects are treatments of original sounds from the library."

> **"It was fun to make the Dalek voices sound more traditional for this edition."**

"I was really pleased to be asked to do this," says Dalek voice Nicholas Briggs. "I had to fit my performance into the pre-edited 'gaps' in the original soundtrack, so it did take a couple of takes, sometimes more, to get it right. I used a sort of sustained, implacable energy to extend the words to fit into the gaps left by the rather halting original delivery in the episodes. It also helped to synchronize with the dome flashing a tiny bit better than they'd managed in the original too!"

"The Daleks in this story were originally quite flatly performed," points out Mark Ayres, "and the effect on the voice is perhaps rather 'polite'. To my mind they are fine as they are, but they aren't really 'Dalek' voices, especially when compared to all the other Dalek stories. So it was fun to work with Nick, to make them more traditional for this edition."

"Despite the fact that we're old, old friends," says Briggs, "Mark has always grumbled and moaned in the background about how I get the ring modulation on the Dalek voices 'wrong'! Well, working on this, it turned out that the results of what we both do are more or less exactly the same. He just goes to all the trouble of buying an expensive 1980s synthesizer from eBay, and using some really smart digital distortion software. I just use my moogerfooger ring modulator! Different methods, same results – except that I think my ring modulator is fractionally better and Mark prefers his by an equally fractional amount. Although he won't say so to my face, unless pushed..."

"I did make a mistake in the documentary on this disc," Ayres confesses, "where I stated that Nick uses a digital ring modulator on his television Dalek voices. He doesn't, it's an analogue moogerfooger. However, this is a rather beefy US design, and the point I was trying to make was that I wanted to use a more 'authentic' signal chain, closely mimicking that used in older *Doctor Who*: a close microphone with distortion, and a very basic UK/Japanese ring modulator. The one I've used is that on the Roland System 100M, which is what [special sound designer] Dick Mills used on 1980s *Doctor Who*, and sounds very similar to that on the EMS VCS3. The difference is very subtle, but worth doing."

So much for the technical side, what of the actual performances? "Of course, the new voices will sound a bit like those from recent TV episodes," Briggs reckons, "and indeed anything I've done for Big Finish – because it's my vocal tone, and although I sometimes make a stab at sounding like Peter Hawkins, Roy Skelton or David Graham, it's never a pure impersonation, there's always a lot of 'Briggs Dalek' in there. On this project I did make my delivery slightly less dynamic, to fit in with the period a bit more – I've made them more expressive in the new TV episodes. Mark was very keen for me to knock that level of performance back, although he did give me some really good direction to make them more expressive at certain points. But as for getting back to the 1960s/70s kind-of voice – that's what I've always tried to do on the television series, mainly because I thought the Dalek voices got a bit rubbish, technically, in the 80s. But then, there has always been a real lack of consistency in the modulation of the Dalek voices – sometimes even varying between episodes of a single story, back in the 60s!"

"Mark and Nick have done an amazing job," Broster reckons. "I particularly love the new soundscape for the future Earth scenes. The subtle use of the drilling sound from *Destiny of the Daleks* is brilliant, giving the idea that the Daleks are busily mining the resources from beneath the surface. Great stuff!"

After all this hard work and effort, then, has Broster achieved his goal? Is this *Day of the Daleks* as it has existed in his head since 1972? "Now that a few months have elapsed," the producer reflects, "I sat down with a bottle of wine – and a block of Gorgonzola, naturally – to watch the whole thing through. I have to say, I was really rather pleased with it..."

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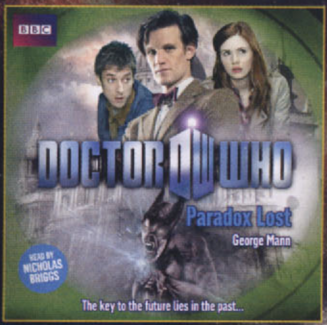
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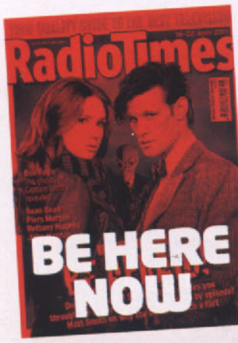
A BATTLE OF WITS...

DWM's Johnny and Toby tackle the big issues that divide fandom, and argue them out. But who do you agree with?

As *Doctor Who* fans, WE'VE NEVER HAD IT SO GOOD. But was it more fun BACK WHEN WE COULD ONLY DREAM...?



JOHNNY CANDON SAYS:

In 1988 one of my most enduring friendships was born when in a Dublin schoolyard Dan Cullen sidled up to me and semi-whispered "I watched *Doctor Who* last night, it was brilliant." It had been Part One of *Remembrance of the Daleks* and Dan, bless him, liked the explosions. The reason for his whisper was that at our school in 1988, only a very small group of people still liked *Doctor Who* – and it was a number shrinking by the day. All the other boys spent their time arguing over which was better, Manchester or Liverpool? It took me months to realise they were talking about football; I'd assumed they were particularly passionate tourists. (This was also probably why my attempts to join in with statements like "Jersey seems lovely if *Bergerac* is anything to go by" were never successful.)

Dan missed the rest of *Remembrance* because his Mum, like everyone's mum, was watching *Coronation Street*. By the end of Part One of *The Happiness Patrol*, fandom at my school had dwindled to just me again and that copyright-baiting jerk the Kandyman was used as a stick to beat me with. Two years later, *Doctor Who* was dead. Increasingly unloved in its last few years, criminally unsupported by the very corporation that made it and now, but for a small band of grieving fans, unmissed...

In the 1990s I was *so* jealous. Jealous of the support given to TV shows that *Doctor Who* had been denied. *My* show was cancelled under the misapprehension that the public didn't *get* science-fiction. Yet, this was the public that hoovered up *Star Trek: The Next Generation* and its two spin-offs (imagine a science-fiction show popular enough to have *two* spin-offs?!). The same public that tuned in in to *The X-Files* and *Buffy* in their millions. These shows were lovingly trailed and promoted by the BBC, given *Radio Times* covers and repeat showings within the same week! Their fans could go online and discuss episodes with each other seconds after they had aired! The BBC realised it needed something for all the family on Saturday night. Something brilliant. Finally, it arrived.

Crime Traveller. David Wicks from *EastEnders* fights crime using a time machine. *Bugs* – Henry from *Neighbours* fights crime with Marcus from *Eldorado*. Why not *Doctor Who*?! Why not give it the love you were giving these other shows?! The love it *deserved?*

Today, you can visit the *Doctor Who* Experience!

In 2003, Dan and I were sitting outside a cafe in Soho reading the papers. "Oh, they're bringing back *Doctor Who*," he said. Every time there was a slow news day, or someone had even enquired about the rights to making the show, it appeared in the tabloids that *Doctor Who* was coming back. "I suppose computer technology is now so advanced they can make the sets *really* wobble!" grinned Dan, who can be incredibly witty, charming and intelligent – but usually, as on this occasion, chooses not to be. He passed me his newspaper, and there it was. Not some little side column of cobbled-together half-truths but a full page, with comments from Lorraine Heggessey... Russell T Davies... I read it and re-read it. This was *actually happening...?!*

2011. *Doctor Who* is the biggest drama on British television. Its trailers are shown in cinemas. Playgrounds echo with cries of "Exterminate!" Toyshops bulge with action figures of *all eleven Doctors*, voice-changer helmets, sonic screwdrivers and monsters galore! Online, each episode is hungrily anticipated and then picked apart by millions of adoring fans around the globe. It has a Christmas Special, shown at primetime on Christmas Day. *Doctor Who* is cool now! And do you know something? It always was. It just needed to be recognised, supported and believed in. To be loved. With that support, the little-show-that-could is now a muscular, roaring phenomenon. There has never been a better time to be a fan! No more huddling around our Target novels for warmth in dark bedrooms. There's no time! There's the exhibition at Kensington Olympia to go to, Proms concerts, the second half of the series to anticipate and argue over in the forums... For someone who watched *Doctor Who* wither away 22 years ago, it's like some kind of impossible dream!

'In 2011 *Doctor Who* is the biggest drama on television. It's like some kind of impossible dream!'

Recently, just seconds after 7.51 million of us watched *A Good Man Goes to War*, I got a text from Dan. 'That. Was. Awesome!' it read. Bless him, he liked the explosions.

DOCTOR WHO
POLICE BOX
DOCTOR WHO

Explosions, battles and excitement in *A Good Man Goes to War!*

Radio Times
DR. WHO

MODERN LIFE IS RUBBISH

TOBY HADOKE SAYS:

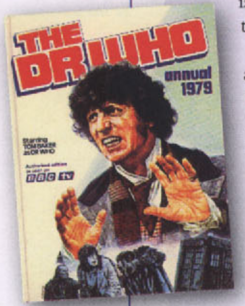
I love eggs.

I'd love to be given eggs for breakfast every day. Indeed, if I was, and was then offered some hitherto unseen, behind-the-scene eggs for elevensies, I'd be ecstatic. If the eggs were such a successful breakfast that they spawned a snazzy, American, eggy lunch spin-off (like an omelette), I wouldn't believe my luck. Even if they cooked up some eggs for my kids at tea time, I'd probably munch on those as well. And I'd likely soon start taking eggs for granted and not enjoying them the way I do now. As it is, I treat myself to them every Sunday, and so I savour my solitary weekly dose of albumen.

When I was a kid, those interminable waits between seasons were spent trying to recapture the magic of *Doctor Who*. One had to be cunning – scouring listings magazines to see if *Blue Peter* or *The South Bank Show* might offer up a rare clip of *Doctor Who* to satisfy my aching hunger. Now, such information can be found at the touch of a button. More convenient, sure – but less exciting. I think the genuine high we get when given rare access to something special (which by definition *isn't* every day) cannot be beaten (unlike, say, eggs). I remember the wrenching pain when I missed an episode of *The Three Doctors* (a UNIT story, so double the loss: missing out on both the egg and soldiers). I was distraught. We didn't have a video recorder: if *Doctor Who* was on the telly, you watched it live or that was it. Missing *Doctor Who* was heartbreaking; but equally, watching it was euphoric.

To sate my pangs I'd do things like go to the theatre to watch the RSC's *Hamlet* because Yartek was playing Horatio (the definition of a good egg), or I'd read about Marco Polo because *Doctor Who* met him once. Much of my education has come from exposure to things whose tangential relationship to *Doctor Who* made them the perfect succour for a *Who*-starved youngster.

Don't get me wrong, I love the fact that *Doctor Who* is back and brilliant and popular, but part of the past appeal of the programme was that much of it was unreachable. The archaeological element of being a fan has brought consistent rewards: finding an old Annual at a car boot sale; reading the first interview conducted with the hitherto reclusive Anneke Wills; the discovery of the telesnaps – absolute magic. Would anyone feel similarly buoyed by yet another *Doctor Who* tie-in book, a press interview with Karen Gillan, or a screen grab from *Boom Town*? Unlikely: their currency is devalued by their ubiquity.



I don't think it's just because I'm a grown-up. When Christopher Eccleston was hitting our screens in 2005, I gleefully recorded every trailer and news report for those compilation tapes of *Doctor Who* ephemera I liked to put together and make my own covers for. I did all those excitable, geeky things one does to while away the time between each exciting, new, fresh episode.

But gradually, I realised it wasn't a major issue if I missed the show at Saturday teatime – BBC Three played it later on. Have I made my own covers, have I burnt discs of scavenged *Doctor Who* miscellany from other programmes? Nah, I'll get the box set, and if they're not on that I have very organised pals (because *everyone* likes the show now) who could easily run off copies of anything I'd need. In the old days, I had to look hard for my favourite thing. Now, I can't miss it, and so being a fan takes less effort. And if you invest less into something, it's inevitable that you get less out.

Video recorders at the ready! They might be about to show a clip of an old story!

> **'Part of the past appeal of the programme was that its past was unreachable...'**

When the show was scarce, unloved and under threat, each morsel was nourishing. Now there's a veritable schmorgasboard of *Doctor Who*, we certainly get our fill, but I'm not sure we enjoy every mouthful in quite the same way.

I realise that I'm saying that we were better off when we didn't have everything we had always wanted, but perversely I think that's true. And so I'll come out and say it, even if I end up with egg on my face. **DWM**

Marco Polo was exciting simply because he'd been in *Doctor Who* once.

Missed *The Three Doctors*? Then you'll have to wait NINE YEARS for it to be repeated!

HAVE YOUR SAY!

So now you know what Toby and Johnny have to say – but what do YOU think? Are things better for *Doctor Who* fans right now, with your *Adventure Games*, DVD box sets and Frubes? Or were you happier back in the 70s with your Tom Baker pants and Weetabix figures? You can make your voice heard if you register your vote on our Facebook page. Just 'like' the page, visit the polls section, and you can have your say.

www.facebook.com/doctorwhomagazine

If you want to add further thoughts on the matter, why not write to *Galaxy Forum*? (See page 12.) E-mail us at *dwm@panini.co.uk*, or send us a message via Facebook or Twitter. In **DWM** 436 we asked whether you sided with the Brigadier or with the Doctor when it came to blowing up the Silurians. When it came to the crunch, you decided to go for a peaceful solution...

"KILL THEM!" 31%

"MAKE A CUP OF TEA!" 69%

TURN LEFT

The Doctor is dead! And in this parallel universe, it's up to Rose Tyler to convince a humble temp that she can save the world...

Feature by DAVID BAILEY

Introduced in the first David Tennant series with *Love & Monsters* (2006), the 'Doctor-lite' episodes were essentially a necessity born of the production schedules. To fit in a full series and a Christmas Special and not break the series' lead actor, there needed to be a bit of breathing space. *Love & Monsters* and *Blink* (2007) are both, of course, excellent, each approaching the challenge of a Doctorless story in different ways. Even with minimal David Tennant, our hero's influence in these episodes is still strongly felt, the Doctor indirectly helping to resolve the stories. But not so here. *Turn Left* takes the idea of '*Doctor Who* without the Doctor' and runs with it.

In this episode, it's not just the production team that's missing a Time Lord – it's the whole world. What would happen to the Earth, the story asks, if the Doctor wasn't there to save it? By budgetary necessity, the story focuses on England – more than that, on one family, one woman – and the tight beam of this narrative doesn't just illuminate the Doctor's importance, it also highlights the depths of Donna Noble's bravery, showing exactly why the Doctor thinks she's so 'brilliant'.

The result, riffing off more than two years of the series' continuity (and beyond, with the reappearance of Rose) and bringing forth a bravura performance from Catherine Tate as Donna, is one of *Doctor Who*'s very greatest stories, and almost certainly Russell T Davies' finest hour. In this feature, we take a look at how the episode unpicks the threads of *Doctor Who*'s story and how it weaves them into something new – and terrifying. And we show exactly how dreadful a place a Doctorless universe could turn out to be...

TURN LEFT

FIRST BROADCAST: 21 June 2008

The Doctor (David Tennant) and Donna Noble (Catherine Tate) explore the markets of Shan Shen. Donna wanders off on her own, and soon finds herself persuaded to have her fortune told.

■ The nameless fortune teller is played by Chipo Chung, who appeared under blue prosthetics as Chantho in *Utopia* (2007).

The fortune teller seems very interested in a "remarkable man" that Donna knows, and Donna realises this must be the Doctor. She wants to know how the two of them met, and Donna explains about her job at HC Clements. As she speaks the company name, there is a flash and she is thrown back into her memories...

■ When we meet Donna for the very first time – in *The Runaway Bride* (2006) – she is working as a temp at HC Clements (which turns out to belong to the Torchwood Institute).

Donna is thrown by the vividness of her memories, but the fortune teller puts her at ease, explaining that it's merely the effect of the incense. In the shadows of the room, however, something stirs, moving closer to Donna...

■ Although the episode was given a 50-minute slot, a few cuts had to be made during editing to make sure it didn't over-run. In lines cut from the finished version, the fortune teller explains that the incense is designed to help Donna retrieve her memories.

The fortune teller asks Donna about the choices she made which led her to the job at HC Clements. Donna remembers: Donna's mum, Sylvia (Jacqueline King), had lined up a job for Donna as secretary to Jival Chowdry at his photocopying business. Donna, meanwhile, had been offered the temp job at HC Clements. She wanted to take the latter – because, as her mum suspects, there's the chance of meeting a rich City boy to hook up with.

The Doctor and Donna enjoy a shopping spree.

■ The plot of *The Runaway Bride* revolves around Donna's marriage to Lance Bennett, the head of Human Resources at HC Clements. While working there, Donna is flooded with Huon particles hidden in her coffee – the Empress of the Racnoss hopes to use the particles, stimulated by the heightened emotional state of Donna on her wedding day, to revive her surviving children hidden deep in the Earth's core.

■ Marianne Hemming was Catherine Tate's 'driving double' in these scenes, as Tate herself is unable to drive.

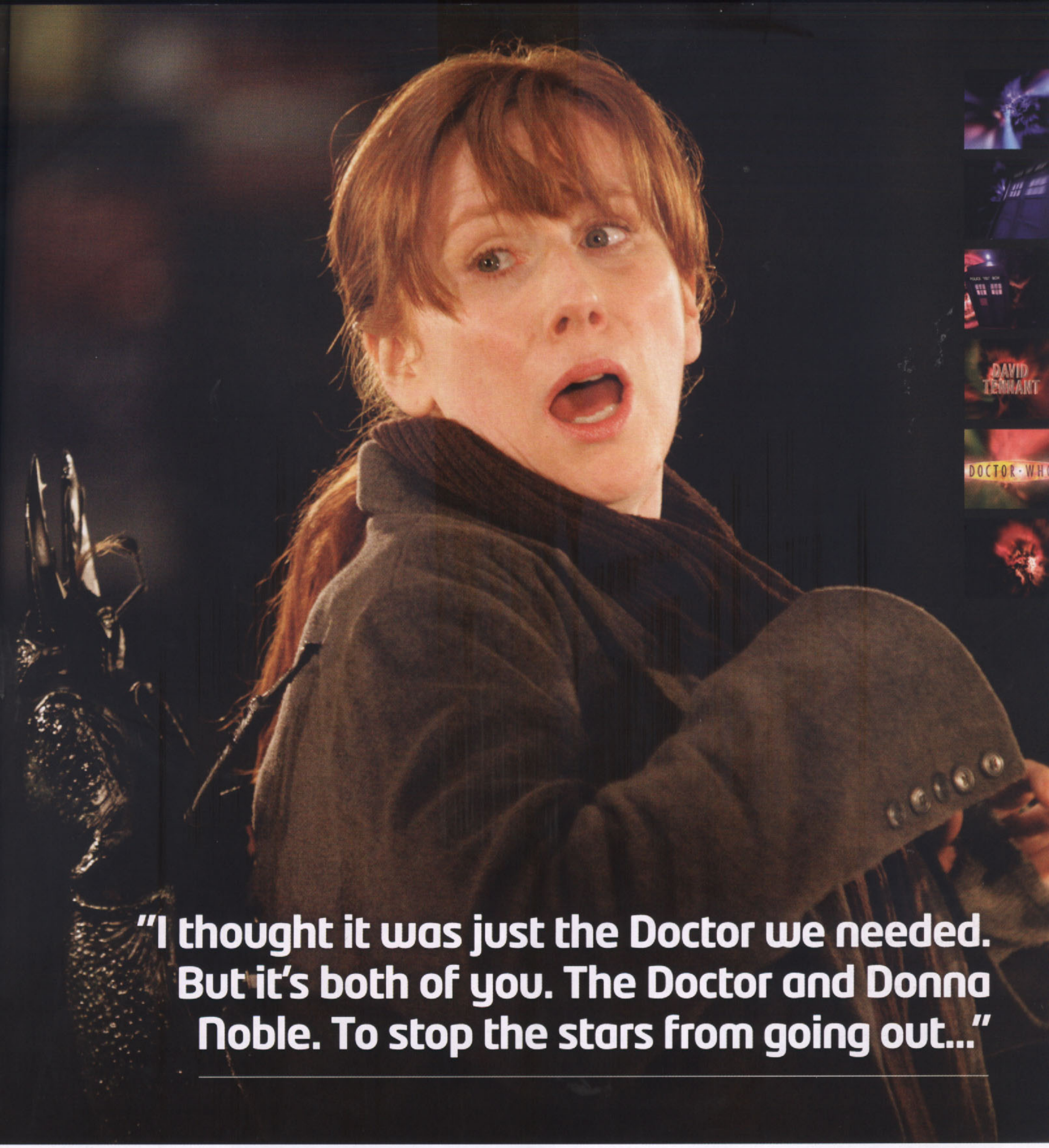
The fortune teller presses Donna: what was the exact moment her decision was made? Donna remembers driving with her mum. Her indicator is flashing left, but her mum wants her to turn right, to take the job with Chowdry. But Donna's mind is made up – she turns left.

"But what if you'd turned right?" asks the fortune teller, gripping Donna's hands tightly. "What then?" An insect-like creature starts crawling on to Donna's back, and her face falls slack. There is a flash, and Donna is trapped in her memories again. Her mum once more pressures her to take the permanent job with Chowdry. This time, Donna reluctantly agrees, and the fortune teller's voice echoes through the ►

ESSENTIAL INFO

■ This episode, written by executive producer Russell T Davies, served as a lead up to this series' reality-shattering two-part finale. It makes a virtue of being a 'Doctor-lite' episode, focusing on his companion Donna Noble. (The preceding episode, *Midnight* (2008), was 'Donna-lite'.)

■ Russell drew some inspiration from the 1998 film *Sliding Doors*, in which we see two very different 'alternate' versions of the life of lead character Helen (played by Gwyneth Paltrow). For Helen, the deciding moment was missing a tube train – her path blocked by the doors of the title. For Donna – and the whole universe – the crucial event is the death of the Doctor.



"I thought it was just the Doctor we needed. But it's both of you. The Doctor and Donna Noble. To stop the stars from going out..."

■ Although she'd been glimpsed here and there throughout this series, this episode marked the proper return of Rose Tyler to the series, following her definite, unequivocal, final and absolute departure in *Doomsday* (2006). "I knew I was coming back when I left," Billie Piper said on the episode of *Doctor Who Confidential* which accompanied *Turn Left*. Way back in 2005, prior to recording her departure scenes, Russell had asked Billie to agree to return for a handful of episodes.

■ Unusually, the episode was recorded in a block all of its own – Block Seven – although it was shot at the same time as some of Block Six, which was staffed by a different crew. The episode was directed by Graeme Harper (pictured left), whose first directing work on *Doctor Who* had been *The Caves of Androzani* (1984) before handling *Revelation of the Daleks* (1985). He returned to the series with *Rise of the Cybermen/The Age of Steel* (2006), and would direct a total of five episodes for the 2008 run: *Planet of the Ood*, *The Unicorn and the Wasp*, *Turn Left*, *The Stolen Earth* and *Journey's End*.

■ *Turn Left* was allocated a 50-minute slot, instead of the usual 45, at a slightly earlier time (6.40pm) to leave room in the schedules for possible coverage of the Euro 2008 football tournament (the second round tie between Holland and Russia was ultimately shown on ITV1). The episode won typically high ratings for the series, with a final figure of 8.09 million viewers and an audience appreciation rating of 88. It ranked 4th in the chart of that week's programmes, making it – at that time – the second-highest placed episode of the series ever. See? The British viewing public *does* have good taste.

THE ULTIMATE DIGITAL TV AND RADIO GUIDE
RadioTimes
WIN
RT EXCLUSIVE
SHE'S BACK!
As Rose returns, Russell T Davies gives the lowdown on the Doctor's women

■ *Turn Left* was one of an unprecedented eight *Doctor Who* episodes to be given a *Radio Times* cover during 2008.

◄ memories: "Turn right and never meet that man. Turn right – and change the world!"

■ With Donna not taking the job at HC Clements, another hapless innocent must have been saturated with Huon particles and seduced by Lance. The rest of *The Runaway Bride*'s events must unfold basically as they did with Donna in a central role, otherwise the Doctor (whose TARDIS scooped up Donna *because* she was filled with Huon energy) wouldn't have arrived to stop the Empress of the Racnoss.

It's Christmas Eve, and Donna is celebrating her promotion – to Chowdry's PA – with her mates. Donna's friend Alice (Natalie Walter), though, is concerned. She keeps glancing at Donna's back, "like there's something I can't see..."

■ Donna is initially sceptical of Alice's spooky complaints, reminding her of the time she claimed to have seen "the ghost of Earl Mountbatten." Louis Mountbatten, first Earl Mountbatten of Burma (and uncle of Prince Phillip), was killed in 1979 when the Provisional IRA set a bomb on his fishing boat.

■ Alice isn't the first person to see the thing on Donna's back. In *The Fires of Pompeii* (2008), Lucius tells Donna, "There is something on your back."

A man bursts in to the pub and announces that a "Christmas star" can be seen in the sky above. They rush outside to see the star hanging above the streets of London...

■ The 'star' is the webstar spaceship of the Empress of the Racnoss, as seen in *The Runaway Bride*.

■ Although we know by the end of this episode that we're not in the 'normal' *Doctor Who* universe, it seems that this alternative universe at least shares a London mayor with our own, real world. On seeing the webstar, one of Donna's friends complains that Ken Livingstone has been "spending our money on stupid decorations." He held the office of mayor from May 2000 to May 2008, when he was replaced by Boris Johnson.

The webstar opens fire, bolts of lightning flying everywhere. As the panicked crowds run for cover, Alice stares at Donna again. "There's something on your back!"

As everyone else runs away, Donna rushes towards the chaos, where a policeman announces that the River Thames has been closed. Donna pushes through the crowds, and finds UNIT troops gathered around a scene of chaos. She overhears radio communication: "Trap 1 to Greyhound 15. What is your report?" Private Harris (Clive Standen) responds...

Donna is tempted into the fortune teller's booth...

The Doctor is killed before he's able to regenerate...

■ We first met UNIT's Private Harris in *The Sontaran Stratagem*/*The Poison Sky* (2008). His call sign was given as 'Greyhound 15' in those episodes. (UNIT traditionally uses 'Greyhound' designations for call signs. In *Invasion of the Dinosaurs* (1974), Brigadier Lethbridge-Stewart was referred to as 'Greyhound One', while Martha Jones was given the call sign 'Greyhound Six' in *The Sontaran Stratagem*.) 'Trap 1' is UNIT's standard call sign for the commander of the current operation.

■ Harris gives a brief description of the dead alien they have found at the site: "some sort of red spider," which is as good a description of the Empress of the Racnoss as any other!

Donna watches as a body is wheeled out on a stretcher. A single arm, clad in brown, pinstripe fabric, falls from the covering. It's holding a strange device with a cobalt-blue tip, which falls to the floor. "The Doctor is dead," Harris tells his superiors. "It must have happened too fast for him to regenerate..."

■ Harris also explains that the hidden base under the Thames Barrier was flooded (see again *The Runaway Bride*). It was in this flood that we are to assume the Doctor has died. Later, in *The End of Time* (2009-2010), the Doctor confirms that if he died before he had a chance to properly regenerate, that would finish him off for good. See also the Doctor's death in *The Impossible Astronaut* (2011), where the astronaut's gunfire triggers a regeneration - and further shots end the Doctor's life before the regeneration can be completed.

■ The line explaining this nasty weakness of Time Lord biology was actually added in ADR, late in the day, when writer Russell T Davies decided this fact needed to be made clear.

The body is taken away, back to UNIT base, and Donna slowly walks off – crossing paths with another woman, running desperately towards the UNIT troops. It is Rose Tyler (Billie Piper). Desperate, she asks Donna what's going on, and she explains that a man called the Doctor has died.

■ "I came so far," Rose says when she realises she is too late. At the end of *Doomsday* (2006), Rose was sealed away in an alternative universe, along with her mother Jackie, her father Pete (or a version of her father from the same alternative universe) and Mickey Smith. The Doctor had explained that to shatter the barriers between their universes would weaken the fabric of space and time to an apocalyptic extent. So, it's a good job she's got a noble reason to be smashing through those barriers now - you know, nothing stupid like wanting a snog or something.

■ Although this is the first time we get to meet Rose properly this season, she has been seen several times - on unnoticed monitor screens in *The Poison Sky* and *Midnight* (2008), and most notably in a shock scene at the end of *Partners in Crime* (2008). She will, of course, play a much bigger role in the season's two-part finale, *The Stolen Earth*/*Journey's End* (2008).

■ Rose's *Partners in Crime* cameo was recorded during the production of this episode.

Rose starts to look nervously at Donna's shoulder, and we hear the sinister click-click-click of the creature. Donna wheels around to see what's behind

WHERE ELSE HAVE I SEEN...?

CHIPO CHUNG (1977-)

Fortune Teller

Other *Doctor Who* appearances
Chantho in *Utopia* (2007)
TV appearances include
The Last Enemy (2008) as Lucy Fox; *Identity: Second Life* (2010) as Michelle Fielding; *Camelot* (2011) as Vivian
Film appearances include *Sunshine* (2007) as the voice of Icarus

JOSEPH LONG

Rocco Colasanto

TV appearances include
Auf Wiedersehen, Pet (1986) as Carlos; *A Very Peculiar Practice: May the Force Be with You* (1988) as Professor Eugenides; *The Memoirs of Sherlock Holmes: The Red Circle* (1994) as Firmani; *Adrian Mole: The Cappuccino Years* (2001) as Luigi; *Ashes to Ashes* (2008-2010) as Luigi; *Spooks* (2010) as Raed Elwan Also *Sherlock*: Unaired Pilot (2010) as Angelo

Donna meets a strange woman who seems to know rather too much about her...

'As we have now seen in *The Impossible Astronaut*, if the Doctor dies in the middle of his regeneration cycle – he's dead!'

her, but there's nothing there – and when she turns back, Rose has disappeared.

Months later, and business isn't going well at Chowdry's. With the Thames still closed off, he is unable to deliver north of the river, and he is having to let people go – starting with Donna. As she protests, the building is shaken by a violent tremor. Everyone rushes to the window, where strange clouds gather in the skies above London...

A TV news report bears the headline: "Royal Hope Hospital vanishes in upward rain mystery" – and while the news burbles on, Donna packs her things (including a ticket for the company's raffle) and leaves Chowdry's under a cloud of her own. Just as she is about to storm out for good, there is another tremor – the hospital has returned, but only one person has survived.

■ Now that the Doctor is dead, we reach the story's first truly divergent event. We are seeing *Smith and Jones* (2007) unfold – without Smith and with minimal Jones. The "upward rain" mentioned is a side-effect of the Judoon's H_2O scoop technology, which they used to transport the hospital to the Moon.

Medical Student Oliver Morgenstern (Ben Righton) is interviewed by the news, and he gives reports of "talking rhinos in black leather." He explains that one of his colleagues sacrificed her own life to give him the last oxygen tank – her name was Martha Jones.

■ Righton appeared as Morgenstern in the original *Smith and Jones*.

■ Donna's grandfather Wilfred Mott (Bernard Cribbins) reckons the rhino-creatures could be aliens, but Donna is highly sceptical. She is, of course, wrong to doubt him: Morgenstern is describing the fearsome Judoon, the rhino-like intergalactic freelance police force.

■ In *Smith and Jones*, Martha (along with everyone else in the hospital) was saved by the Doctor, and she went on to join him on his travels.

The news report continues, and Morgenstern mentions that a woman called Sarah Jane Smith was also in the hospital. She "said she could stop the MRI..."

■ In *Smith and Jones*, the Plasmavore alien disguised as Florence Finnegan overloaded the hospital's MRI (magnetic resonance imaging) scanner in an attempt to kill the Judoons who were pursuing her. In the original episode, the Doctor foiled this plan – but in the divergent timeline, it's up to the Doctor's former companion Sarah Jane Smith to try to save the day.

Sarah Jane's body was also found in the hospital, and there are fears that her son Luke and teenage friends Maria Jackson and Clyde Langer also perished.

■ Without a Doctor to defeat Florence, it was left to the whole cast of *The Sarah Jane Adventures* – but the fight was too much even for them. They saved the world, but they couldn't save themselves.

■ In the continuity of *The Sarah Jane Adventures*, *Smith and Jones* must take place after *Revenge of the Slitheen* (2007), even though the latter was broadcast six months later: *Revenge of the Slitheen* (the first story of the series' first season) introduces Clyde Langer (played by Daniel Anthony). Maria Jackson (Yasmin Paige) and Luke (Tommy Knight) were introduced in the initial feature-length Special, *Invasion of the Bane* (2007).

■ The TV news obituary says that Sarah Jane was a "freelance investigative journalist, formerly of *Metropolitan* magazine." Way back at the time of her very first meeting with the Doctor – in *The Time*

►

Donna's Christmas party is interrupted...

... as the Webstar attacks!

Mr Chowdry has to let Donna go.

BBC NEWS
ROYAL HOPE HOSPITAL VANISHES IN UPWARD RAIN MYSTERY
NEWS 24

Warrior (1973-4) – Sarah Jane was working for *Metropolitan* on a story about disappearing scientists.

On the way to getting fish and chips, Donna sees a blinding flash of light from an alley – from which Rose suddenly emerges. Rose gives Donna a warning: next Christmas, she and her family should get out of London. The first prize in Chowdry's raffle, Rose points out, is a luxury weekend break. "Use it, Donna Noble," she tells her. Unimpressed, Donna walks off, while Rose disappears in another flash of light.

Now, it's the following Christmas. Donna, Sylvia and Wilf arrive for their luxury break at a posh country hotel – their prize from the raffle.

■ Following on from a hint about his illness earlier in the episode, Sylvia tells Donna, "Your dad would have loved this." And so we learn of the death of Geoff Noble, who was played in *The Runaway Bride* by Howard Attfield. Attfield was lined up to reprise the role of Geoff throughout the 2008 series, but the actor died in October 2007, shortly after recording some scenes for *Partners in Crime*. (These scenes can be found on the box-set DVD release of this season.) Arrangements were made for Bernard Cribbins' Wilf - who had been introduced in *Voyage of the Damned* (2007) with no intention to make him a regular – to take the place of the character of Geoff. Sylvia's line here is effectively the cast's 'goodbye' to Attfield.

■ We hear Slade's *Merry Xmas, Everyone* playing on the radio as Donna's family arrive at the hotel. We also heard this song in *The Christmas Invasion* (2005) and *The Runaway Bride*.

On Christmas morning, a maid delivers breakfast to their room – and freaks out when she sees Donna. This time, Donna catches sight of something on her back – insect-like limbs, and a sinister chittering... But the TV grabs everyone's attention: a news report of a giant replica *Titanic* falling through the sky towards London.

■ The maid's frightened Spanish – "Tienes algo en tu espalda!" – translates as "There is something on your back!"

■ We are now watching the alternative version of *Voyage of the Damned* unfold. In the original story, the Doctor was able to stop the sabotaged *Titanic* from crashing into London.

Rocco Colasanto (Joseph Long) welcomes his new housemates.

Sylvia, Wilf and Donna move into Coronation Street (in Leeds).

■ The news report says that the *Titanic* was detected by "the Guinevere range of satellites." Guinevere One was launched back in *The Christmas Invasion*, to explore Mars. Presumably, despite the somewhat disastrous outcome of that endeavour, the programme was extended, creating a number of 'satellites' used for scanning the depths of the solar system.

The *Titanic* crashes into Buckingham Palace. There is a flash of white light, and the TV signal is replaced by crackling static. A few seconds later, they feel the impact in the hotel room. Wilf looks out of the window, only to see a huge mushroom cloud rising from where London used to be. Donna is stunned: how could Rose have known what was going to happen?

■ "I was supposed to be out there selling papers," Wilf says, reminding us of his first appearance in *Voyage of the Damned*. In that story, Wilf complained that he was short on custom because people had deserted the city, fearing events similar to the previous two Christmasses. It's reasonable to assume that many of these people didn't make it far enough away from London to escape the *Titanic* disaster.

In the aftermath of London's destruction, with the whole of southern England scoured by radiation, the surviving residents are being reassigned around the UK. Donna and her family are sent to Leeds, where they discover they're sharing a house with two other families, including the Italian Colasantos. The Nobles are given the kitchen to live in.

■ When one of their new neighbours complains about them taking their friends' house, Donna snaps at her, "Don't get all chippy with me, Vera Duckworth!" Vera Duckworth (played by Liz Dawn) was a long-running character on the ITV soap opera *Coronation Street*. The ever-nagging wife of Jack, Vera's last regular appearance in the soap was in January 2008.

> **'It's reasonable to assume that most people in London didn't escape the *Titanic* disaster...'**

Donna is horrified by their situation – but Wilf, with his wartime spirit, is hopeful. America is set to send billions of pounds' worth of aid to help the UK – but a sudden news report casts doubt on this rescue. "America is in crisis," says AMNN's newsreader Trinity Wells (Lachele Carl), "with over sixty million reported dead..."

■ This is one of three appearances by Trinity this season – the others being *Partners in Crime* and *The Stolen Earth*. The news anchor made her first appearance in *Aliens of London/World War Three* (2005) and would crop up in *Doctor Who* at times of great distress right up until *The End of Time*. (Trinity also fronted news reports in *Torchwood: Children of Earth* (2009) and *The Sarah Jane Adventures: Revenge of the Slitheen* and *Secrets of the Stars* (2008).)

TV shows pictures of tiny 'fat creatures' marching through the streets of America, before flying up into spaceships and leaving Earth...

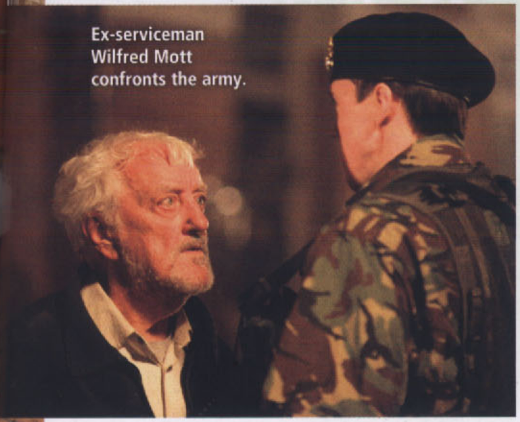
■ We are seeing an alternative version of *Partners in Crime* unfolding. In the original story, the Adipose – led by Matron Cofelia (Sarah Lancashire) – came to Britain under the guise of a 'miracle weight loss' company. Their pills converted fat into Adipose children, leaving the hosts fatally slim. In this

Wilf and Donna watch the news report about Royal Hope Hospital.

The Noble-Motts spend Christmas away in the country...

... while London is completely destroyed.

The family is forced to move up north to Leeds.


Ex-serviceman Wilfred Mott confronts the army.

universe, though, with half of the UK a radioactive wasteland and presumably not enough food to make the remaining population fat enough, the Adipose have set their sights on our plumper cousins in the US.

In the dead of night, Donna and Sylvia are unable to sleep, remembering all those who lost their lives in London and bemoaning the terrible state their world is in...

■ "Even the bees are disappearing," notes Sylvia, reminding us of a low-key running plot point from throughout this season. Donna first mentioned disappearing bees back in *Partners in Crime*, but it's not until *The Stolen Earth* that we discover the truth: that the Earth's bees are aliens from the planet Melissa Majoria, and they have returned home to escape the fate of their adopted planet as part of Davros' reality bomb.

Their sad reminiscence is interrupted by the sound of rowdy singing from the room next door. Wilf and the Colasantos are singing sea shanties – and Donna and Sylvia join in...

■ Donna interrupts the gang as they sing the Scottish folk song, *The Wild Rover*. They all then join in on an acapella version of Queen's 1975 number one hit *Bohemian Rhapsody*.

They are interrupted by the sound of gunfire from outside. Wilf runs outside, to see soldiers firing at the exhausts on their vehicles. Clouds of noxious gas spill out from them. "It's this ATMOS thing," a soldier explains. "It won't stop!"

■ We have now reached a new version of events from *The Sontaran Stratagem*/*The Poison Sky*. In the original version of this story, the Sontaran-designed ATMOS system was meant to remove all carbon dioxide emissions from vehicles fitted with the device. It was, in fact, an elaborate trap: the devices were set to emit a poisonous gas, which would change the Earth's atmosphere irrevocably, creating a new Sontaran cloning world.

The soldier suddenly panics – he has seen something on Donna's back! He raises his gun to her and screams an order to turn around. Shocked, she does so – but there's nothing there. Wilf berates the soldier for pointing a gun at an innocent woman.

■ As we later learn in *The End of Time*, Wilf should be very familiar with military practice, having served in the British army.

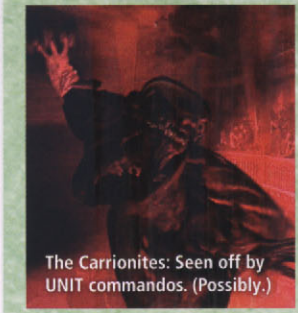
Donna spots a flash of blinding light from around the street corner. Numbly, she walks off towards it – to find Rose waiting for her. Rose explains that the world is being choked by gas from the ATMOS devices – but a small band is fighting to save Earth from on board the Sontaran ship. Suddenly, the heavens ignite and flames fill the sky. The gas is burnt away, saving the world – but the Torchwood team die in the process.

■ Although, in the original story, the Doctor manages to save the day with a similar gambit, the reckless Torchwood team members don't manage ►

NOW GET OUT OF THAT...!

In a world where the Doctor dies in *The Runaway Bride*, there's more to consider than just the events we see reworked in *Turn Left*. After his run-in with the Empress of the Racnoss, the Tenth Doctor intervened in Earth's history in more than just the twenty-first century. But if, in the alternative Earth of *Turn Left*, the world was pretty much in a recognisable shape, alien attacks seen in episodes set earlier in the planet's history must – surely – have been foiled. But how? Let's consider how things might have gone...

THE SHAKESPEARE CODE (2007)


The Carrionites: Seen off by UNIT commandos. (Possibly.)

With no Doctor to stop the Carrionites using the magic of Shakespeare's lost play to release their sisters from eternal imprisonment, it's up to UNIT to send time commandos back to 1599 to stop the witchy aliens in their tracks. (And that's about as canonical as we're going to get here – Russell T Davies explained in a **DWM** interview that he considered adding a line to *Turn Left* which would have explained the time commandos' actions. But he rightly took it out on the grounds of silliness!)

DALEKS IN MANHATTAN/ EVOLUTION OF THE DALEKS (2007)

The pig slaves: Back to the sewers.

Dalek Sec, part of the Cult of Skaro, plotted to create a new Dalek-human hybrid – but his compatriots Jast and Caan doubt the wisdom of his actions. In 'our' world, it is only through the Doctor's forced assistance that Sec is able to accelerate his plan to the verge of success. It's not unreasonable to assume that, without the Doctor, Sec would not have been able to fully complete his work, giving Jast and Caan the opportunity to step in and call a halt to the plan. At this, perhaps the Cult of Skaro withdrew from Earth to reconsider their next move – leaving behind a few dozen confused pig slaves who lived out their lives hidden in the New York sewers, giving birth to numerous incredible urban legends.

HUMAN NATURE/ THE FAMILY OF BLOOD (2007)

Joan Redfern: Safe from scarecrows.

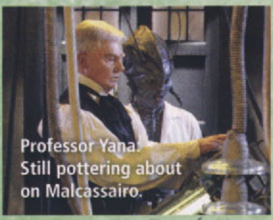
In 1913, the Family of Blood arrives in Farringham in rural England in pursuit of the Doctor, who has transformed himself into a human being to evade them. These alien killers animate scores of scarecrows to act as an army, and eventually bomb the village in an effort to flush the Doctor out of his hiding place. This one's easy – in the *Turn Left* universe, there is no Doctor for the Family to hunt, and so they never come to Earth in the first place.

BLINK (2007)

Sally and Kathy: both sent back in time to Hull.

Attacked by the Weeping Angels, the Doctor ends up trapped in 1969. It's only by clever use of nascent DVD technology, and through the assistance of the plucky Sally Sparrow, that he is able to get back to his TARDIS – freezing the Angels forever in the process. Sally only gets involved because the Doctor left a message for her, hidden behind some tatty wallpaper in a house infested with the Angels. With no Doctor, there is no message – so poor Sally was probably pinched out of the time stream and thrown back into history, to live out her life in another time. Over the years, the Angels probably did the same to many other victims – anyone reckless enough to wander into the abandoned house, but not enough to cause suspicion or significantly change human history. And then, following the events of *Turn Left*'s *Titanic* incident, the Angels were probably destroyed in the radioactive explosion.

UTOPIA/THE SOUND OF DRUMS/LAST OF THE TIME LORDS (2007)


Professor Yana: Still pottering about on Malcassairo.

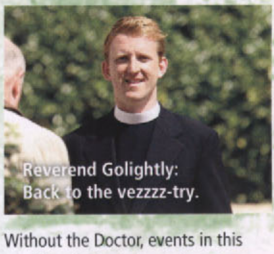
An interesting one. In a universe without the Doctor, there is no-one to travel into the far future and 'awaken' the Master, disguised (much like the Doctor in *Human Nature*) as Professor Yana. Therefore, the Master doesn't steal the Doctor's TARDIS, travel back to present-day Earth, assume the identity of Harold Saxon and become Prime Minister. (Equally, because he lacks Saxon's funding, Professor Lazarus is unsuccessful in his attempts to extend the human lifespan in *The Lazarus Experiment* (2007).)

THE FIRES OF POMPEII (2008)

The Pyroviles: defeated by the Romans?

The Pyrovillians used the power of Vesuvius to fuel their attempt to turn Earth into their new homeworld. In a Doctorless universe, Vesuvius never erupts and the aliens are successful – or are they? As the Eleventh Doctor points out in *The Pandorica Opens* (2010), the Roman Empire commands "the greatest military machine in the history of the universe" – and now, it's not even been weakened by the destruction of Pompeii. Perhaps the Romans simply defeated the Pyrovillians, ensuring the safety of their own empire and that of the future of Earth.

THE UNICORN AND THE WASP (2008)


Reverend Golightly: Back to the vezzzz-try.

Without the Doctor, events in this small-scale story play out much as you'd expect. The vespiform Reverend Golightly, desperate for revenge on those who wronged him, kills Lady Clemency Edison and just about everyone connected with her. Having done that, we assume he returns to his quiet life as a country vicar!

to keep themselves alive through this alternative version of events. Rose names Gwen Cooper and Ianto Jones, part of the regular team seen in the *Torchwood* spin-off series. She also explains that Captain Jack Harkness "has transported to the Sontaran homeworld," thereby proving that he really can survive anything. These three comprised the whole Torchwood team at this time, Toshiko Sato and Owen Harper having died in the Series Two finale *Exit Wounds*, broadcast the day before *Partners in Crime*.

■ In a line cut for timing, Rose calls the Torchwood team "the last of the heroes."

Rose explains to Donna that everything that has gone wrong in the world – the *Titanic*, the Adipose, ATMOS – wasn't supposed to happen. The Doctor was supposed to fix all these things – and, she adds, Donna knew him and that she "travelled with him, in a different world."

Donna has a flash of a different memory. The Empress of the Racnoss screaming, watched by a merciless Doctor. And below him, wearing a wedding dress, Donna shouting up: "Doctor! You can stop now!"

■ We are now seeing this alternative Donna 'remember' the events of the familiar, 'proper' version of *The Runaway Bride*. The Doctor listens to Donna when she tells him to stop, and together they leave the secret base hidden under the Thames barrier. The Empress is defeated, but the Doctor manages to escape with his life – thanks to Donna's presence.

Donna agrees to take on a dangerous mission for UNIT.

Rose warns Donna that "the darkness" is coming, and that she must help stop it. Donna protests that she's "nothing special," but Rose disagrees, calling her "the most important woman in the whole of creation." Rose tells Donna that in three weeks, she will be ready to come with her – but when she does, Donna will die. On those words, Rose fades away into the night.

■ The theme of Donna being 'nothing special', of her lacking any sort of self-confidence, is the character's defining trait. Here, Donna is important because she is the only one who can put the universe back on its proper course and bring the Doctor back into existence. Sadly, however, Donna is fated never to remember these actions, as the 'real' Donna never lived through the events of *Turn Left*. And although events in *Journey's End* will conclusively prove just how important she actually is – when she becomes the DoctorDonna and saves the whole of reality from Davros' schemes – she is left tragically unable to remember her finest hour.

Mission accomplished – but it means Donna's death...

Days later, the Colasantos are taken away to "labour camps" – but Wilf, a veteran of World War Two, realises the truth. In this new world of "England for the English," all immigrants are being sent to their deaths.

■ Wilf is seeing history repeat itself. During World War Two, the Nazis ran a number of labour and concentration camps. While some of these served simply to provide free slave labour, others infamously had a more sinister purpose.

That night, in a nearby allotment, Donna sits with Wilf as he gazes at the night sky through his telescope. He's confused: he had been looking at Orion, but now it's gone. As they look up, they see the stars going out, vanishing one by one. Donna realises the time has come – and she turns to see Rose waiting for her.

■ The disappearing stars are the devastating effect of Davros' reality bomb, as seen in *The Stolen Earth/Journey's End*.

FURTHER INFO

DVD
COMPANY 2|entertain
YEAR 2008
CAT NO BBCDVD 2608
AVAILABILITY Out now. Also available as part of *The Complete Fourth Series* box set, BBCDVD 2609, still on sale now.

Donna is taken to a warehouse, where she meets UNIT Captain Erisa Magambo. Nearby stands a police box, which was salvaged from underneath the Thames. Rose tells Donna to step inside – where she finds an impossibly huge space filled with alien technology. But all of it is dead.

■ This is Captain Magambo's first appearance in *Doctor Who*, although we will meet her again – in the 'real' world – in *Planet of the Dead* (2009).

■ Rose – who's never heard it said any other way – gives the TARDIS' full name as 'Time and Relative Dimension in Space', as originally stated in the series' first episode *An Unearthly Child* (1963) – although the acronym was given as 'Time and Relative *Dimensions* [plural] in Space' on many other occasions.

Rose glimpses the thing on Donna's back once more and she asks if Donna wants to see it. Rose leads Donna outside the TARDIS, to a ring of panels salvaged from inside the machine. Donna is told to stand in the centre of the circle, and Magambo activates the equipment. Spotlights flare all around her, and Donna can finally see, in a mirror, the creature on her back. It's a giant, black beetle.

■ Rose explains that "it's part of you, Donna" – by which she likely means that the beetle is part of *this* Donna. It is the influence of the creature that has created this world, after all, including the 'wrong' Donna at its heart.

Rose explains that the beetle "feeds off time... by making someone's life take a different turn." On one ordinary day in Donna's past, the beetle made her turn right instead of left – and it changed the whole world around her. More than that, though, Rose's equipment is also picking up strange readings from Donna herself – "like reality is bending round you..."

■ These readings are an 'aftershock' of the creation of the DoctorDonna, as seen in *Journey's End*, reverberating throughout time. Although she doesn't understand, Rose hints at this when she goes on to say, "I thought it was just the Doctor we needed – but it's both of you. The Doctor and Donna Noble. Together. To stop the stars from going out."

Rose finally explains to Donna what she needs to do. She must travel back in time to the point that Donna turned right – but this time, Donna must make sure that her past self turns left instead, so ensuring that she meets the Doctor and this 'wrong' universe never happens. The preparations are made and, confused and frightened, Donna is led back to the centre of the circle. As Rose says farewell, Donna thinks she finally understands. Rose said she would die, but she meant this whole universe would stop existing. Donna herself – *this* universe's Donna – won't actually die. Rose apologises – Donna is wrong, and she will die. Before Donna can protest further, the machinery is activated and she is flung back in time.

■ More lines from Donna, protesting at her inevitable death, were snipped out of the finished version to keep the episode within its allotted time.

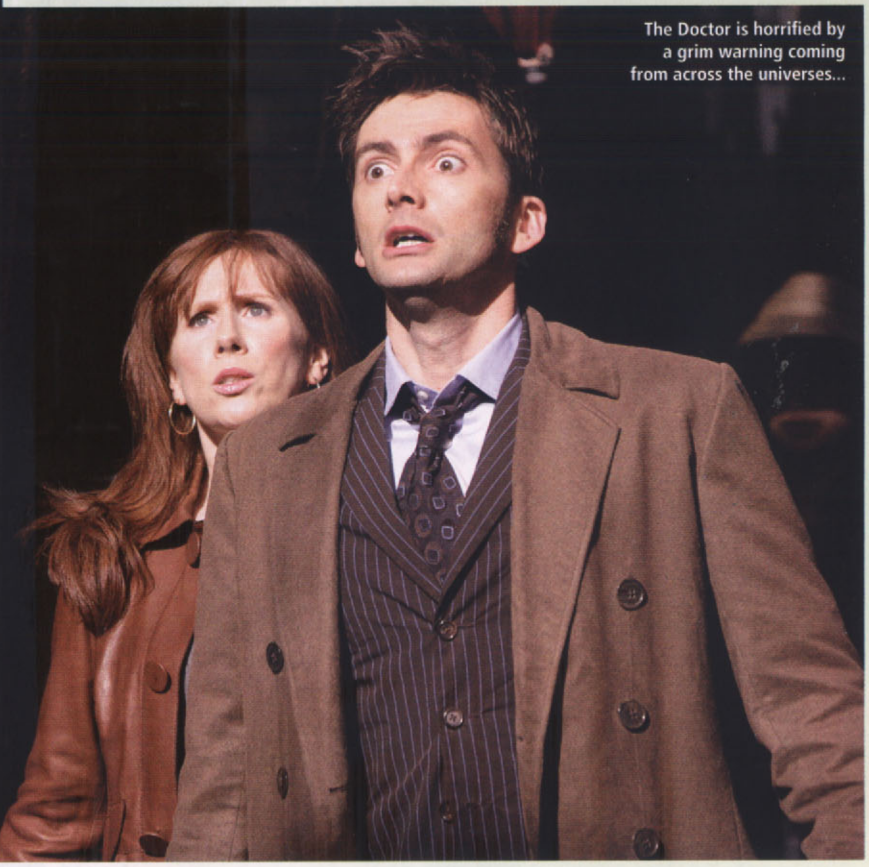
■ In a *Radio Times* interview, Russell T Davies picked this scene as Donna's defining moment, describing it as "just about my favourite performance in anything I've ever done."

There's been a mistake – she is too far from the junction, and she is going to miss the chance to stop herself turning right. As time starts to run out, she dashes through the streets of Chiswick – but she isn't fast enough. But she realises, there is still a way to change her past self's journey; a way to ensure that Donna *can't* turn right. She steps out into the road, into the path of an oncoming lorry. As she lies there, dying, Rose appears once more. "Tell him this," she says, bending to whisper in Donna's ear, "two words..." With that, Donna dies...

We're back in the 'proper' timeline. The traffic stops, tailing back to the junction at which Donna sits in her car. Impatiently, she decides instead to turn left, avoiding the traffic jam and taking

BAD
BAD WOLF
WOLF
BAD WOLF
BAD
BAD WOLF
WOLF
BAD WOLF

Bad wolf, bad wolf, bad wolf, bad wolf, bad wolf!



The Doctor is horrified by a grim warning coming from across the universes...

the job at HC Clements instead. With that, there is a blinding flash – all Donna's memories are rewound, the whole 'wrong' universe is erased. We're back in our universe, in the present day, and Donna is back in the fortune teller's rooms. The beetle falls off her back, dead, and the fortune teller crawls off in terror of Donna.

■ "What are you?" the fortune teller cries as she scuttles away. "What will you be?!" Again, this is another hint of the part Donna is about to play in the series finale.

Oblivious, the Doctor pops his head round the door. Donna rushes to embrace him, her memories of the other universe already fading. The Doctor examines the beetle, explaining that "it's one of the Trickster's brigade."

■ The Trickster, introduced in *The Sarah Jane Adventures: Whatever Happened to Sarah Jane?* (2007), was an extradimensional being who drew power from the chaos he creates. In his first appearance, he rewrote history such that Sarah Jane had died while she was a child, and so was unable to save the world in the present – a similar trick to the one used in *Turn Left*.

Donna is confused by her experiences – but not as confused as the Doctor is by the strange things that keep happening to her...

■ Donna points out to the Doctor, "You said parallel worlds were sealed off," as indeed they were following the events of *Doomsday*. He points out, however, that this one was "created around" Donna. The Doctor points out that this isn't the first time a whole world has been built around her, reminding her of events in *Silence in the Library/Forest of the Dead* (2008), in which Donna lived another life – happily married, with kids – inside a giant computer simulation of twenty-first-century Earth.

'Originally, writer Russell T Davies had wanted the TARDIS interior to be on fire with "things flying everywhere"'

■ In another foreshadowing of the series finale, the Doctor is also perturbed by the staggering coincidences surrounding his meetings with Donna and her family: "I met you once [*The Runaway Bride*]. Then I met your grandfather [*Voyage of the Damned*]. Then I met you again [*Partners in Crime*]... It's like something's binding us together."

A piece of Donna's memory is unlocked. The blonde woman who had helped return everything to normal. "She said the stars are going out," she tells the Doctor. "All worlds, even this one." The Doctor, worried, asks Donna what her name was – but Rose never told her. All she left was a warning. "Two words... Bad wolf."

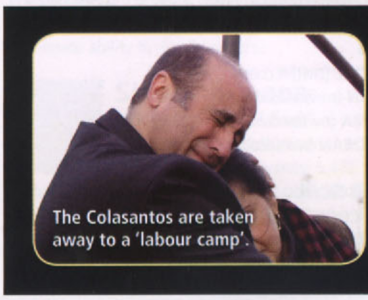
■ This isn't the first time that Rose has left the words 'bad wolf' as a message to the Doctor. We first hear the phrase – in passing, if you listen closely – in *The End of the World* (2005), when the Moxx of Balhoon describes the events on Platform One as "the classic Bad Wolf scenario." The words then continued to follow the Ninth Doctor and Rose through time and space, before we finally learn – in *The Parting of the Ways* (2005) – that they're a message left by an all-powerful Rose (who has absorbed the power of the time vortex) to ensure that the Doctor can be in the right place at the right time to foil the Daleks' plan to take over Earth in the far future.

The Doctor rushes outside – and everywhere, he sees the words 'bad wolf'. Posters, flags, banners – even the TARDIS' signs. They all read 'bad wolf'! Inside the TARDIS, the control room is bathed in red light and the cloister bell chimes in alarm.

■ The cloister bell first rang in *Logopolis* (1981), and it certainly had reason to be ringing again here. Originally, Russell T Davies had wanted the TARDIS interior to be on fire, with "things flying everywhere," but he was told the budget couldn't stretch that far.

"What's bad wolf?" Donna asks. And terrified, the Doctor replies, "It's the end of the universe..."

■ It's the end of *all* universes, to be precise! The story continues in *The Stolen Earth/Journey's End*, where we discover where the bees have gone, why Donna is so special, why the stars are going out, where the Lost Moon of Poosh ended up, and whether Rose is *ever* going to get the man she deserves... DWM

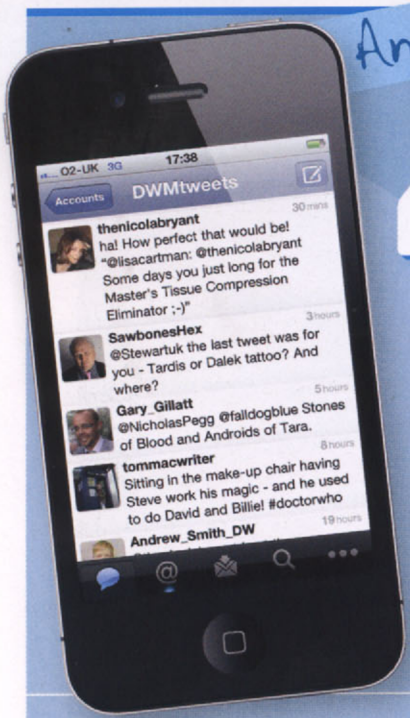


The Colasantos are taken away to a 'labour camp'.

Grim times for the whole of planet Earth.

Donna gets a second chance to change the world.

It's the end of the universe!



thenicolabryant 30 mins
ha! How perfect that would be! "@lisacartman: @thenicolabryant Some days you just long for the Master's Tissue Compression Eliminator ;-)"

SawbonesHex 3 hours
@Stewartuk the last tweet was for you - Tardis or Dalek tattoo? And where?

Gary_Gillatt 5 hours
@NicholasPegg @falldogblue Stones of Blood and Androids of Tara.

tommacwriter 8 hours
Sitting in the make-up chair having Steve work his magic - and he used to do David and Billie! #doctorwho

Andrew_Smith_DW 19 hours

Another... 40 people every *Doctor Who* fan should follow on twitter

You're online, right? And you're a *Doctor Who* fan, clearly. So get onto Twitter - now!

Feature by **BENJAMIN COOK**

In **DWM** 430, we ran a feature entitled *40 People Every Doctor Who Fan Should Follow on Twitter*. It was, as you'd expect, a rundown of the actors, writers, musicians, producers and fellow *Doctor Who* fans that any self-respecting **DWM** reader should subscribe to on Twitter. That was back in January. Since then, many more *Who* folk have joined the social networking and microblogging service, which allows users to send and receive messages (known as 'tweets') of up to 140 characters. What's more, we've been inundated with messages - many of them tweets - from readers pointing out other names that we, foolishly, left off the first list.

So, by popular demand, here is a list of 40 *more* Twitter accounts that you should definitely follow. They include a former Doctor, a number of companions, a monster or two, and cast and crew covering many different eras of the show, from *Doctor Who*'s very first season (step forward Ian Cullen, Aztec warrior Ixta in 1964's *The Aztecs*) to its most recent (the Silence, a pirate captain, a Silurian's lesbian lover, and a malevolent, TARDIS-devouring entity are all tweeting). In case you missed the original article, to the right of here you can see the 40 accounts that made our first list.

One of those names was Neil Gaiman (*twitter.com/neilhimself*), who scripted the fourth episode of *Doctor Who*'s 2011 run, *The Doctor's Wife*, and has over 1.5 million Twitter followers. "I don't talk about my craft on Twitter - because I don't know how my craft works any more than anybody does; the only thing I know is, anybody who wants to tell me how writing works is lying - but I can talk about the rest of the stuff, all the marvellous stuff that surrounds and comes after the writing process," Neil tells **DWM**. "In the case of something as much fun as *The Doctor's Wife*, I can talk about how much I loved what it is the production team made of this thing that I gave them, and I can answer questions from fans... and mostly people on Twitter are respectful, and generous in their praise. Twitter is a friendly, engaging place to be."

Ixta (Ian Cullen) demonstrates his prowess in *The Aztecs*. He'll be tweeting about this, one day.

There's a maxim that Facebook is where you lie to your friends, and Twitter is where you're honest to complete strangers. Probably the UK's best-known Twitterer, Stephen Fry (*twitter.com/stephenfry*), once said: "Mostly, Twitter and my two million followers [now closer to three million] are as good a reason as I know to trust people. To respect people. To believe in people... You will be astonished too by the *wit*. The speediness, elegance and brilliance of some Twitterers regularly take my breath away."

So get ready, readers, to make this lot part of your Twitter experience (and if you don't have a Twitter account yet, why not sign up - for free - at *www.twitter.com*?)...

> "Twitter is a friendly, engaging place to be..."
>
> **Neil Gaiman** *The Doctor's Wife* writer

Our Original Top 40 Tweeters...

Top Actors
NOEL CLARKE (*twitter.com/NoelClarke*)
BARNABY EDWARDS (*twitter.com/BarnabyEdwards*)
SIMON PEGG (*twitter.com/simonpegg*)
JOHN BARROWMAN (*twitter.com/Team_Barrowman*)
NICHOLAS PEGG (*twitter.com/NicholasPegg*)
ANDREW HAYDEN-SMITH (*twitter.com/AndrewHaydSmith*)
TRACY ANN OBERMAN (*twitter.com/TracyAnnO*)
KAI OWEN (*twitter.com/KaiKaiOwen*)
TOM PRICE (*twitter.com/pricetom*)
SHERIDAN SMITH (*twitter.com/Sheridansmith1*)
KYLIE MINOGUE (*twitter.com/kylieminogue*)
RUSSELL TOVEY (*twitter.com/russelltovey*)
ALEXANDER ARMSTRONG (*twitter.com/Xanneroo*)
JAMES CORDEN (*twitter.com/JKCorden*)
KATHERINE JENKINS (*twitter.com/KathJenkins*)

Top Writers
STEVEN MOFFAT (*twitter.com/steven_moffat*)
MARK GATISS (*twitter.com/Markgatiss*)
PAUL CORNELL (*twitter.com/Paul_Cornell*)
GARETH ROBERTS (*twitter.com/OldRoberts953*)
CHRIS CHIBNALL (*twitter.com/chibnall*)
JOSEPH LIDSTER (*twitter.com/joelidster*)
JAMES MORAN (*twitter.com/jamesmoran*)
PHIL FORD (*twitter.com/philfordesq*)
CLAYTON HICKMAN (*twitter.com/claytonhickman*)
NEIL GAIMAN (*twitter.com/neilhimself*)
JANE ESPENSON (*twitter.com/JaneEspenson*)
OLI SMITH (*twitter.com/theolismith*)

Top Director
RICHARD CLARK (*twitter.com/rclarkie*)

Top Musicians
MURRAY GOLD (*twitter.com/murraygold*)
SAM WATTS (*twitter.com/i_is_sam*)
MARK AYRES (*twitter.com/MarkAyresRWS*)

Top Producers
2|ENTERTAIN (*twitter.com/classicdw*)
BIG FINISH (*twitter.com/bigfinish*)

Top Fans
TOBY HADOKE (*twitter.com/TobyHadoke*)
MITCH BENN (*twitter.com/MitchBenn*)
LIZO MZIMBA (*twitter.com/lizo_mzimba*)
CAITLIN MORAN (*twitter.com/caitlinmoran*)

Top DWM Scribes
BENJAMIN COOK (*twitter.com/benjamin_cook*)
JASON ARNOPP (*twitter.com/JasonArnopp*)
DAN TOSTEVIN (*twitter.com/notdangle*)

Top Actors

Ian Cullen

(Ixta, *The Aztecs*)
twitter.com/iancullentv
Followers: 200 **Tweets:** 24

Typical tweet: 'William Hartnell could be irascible, but he was carrying this massive show. He was always fine with me. I liked him.'

Graham Cole

(a Marshman, the Melkur, a Kinda tribesman, Cybermen, a Jocondan, *et al*)
twitter.com/GrahamColeAct
Followers: 2,544 **Tweets:** 1,555

Typical tweet: 'Had a wonderful time playing Ebbko and voicing Melkur [in upcoming *Doctor Who* audio play *The Guardians of Prophecy*]. Big Finish great to work for, and the lunches are legendary.'

Nicola Bryant

(Peri Brown)
twitter.com/thenicolabryant
Followers: 5,351 **Tweets:** 2,648

Typical tweets: 1) 'I was in the *Doctor Who* Experience. I wanted to call out, "Don't be frightened, I've done this before!"'
2) 'Ah, *Confidential* reminds me of *@SawbonesHex* & I filming *Revelation of the Daleks*. Except we never got hot water bottles!'

Colin Baker

(the Sixth Doctor)
twitter.com/SawbonesHex
Followers: 8,510 **Tweets:** 1,539

Typical tweets: 1) 'You're all so welcoming. I like the Twittersphere. Much friendlier than real life (so far). None of that "I never liked your Doctor" stuff.'
2) 'Don't be afraid of Weeping Angels. Just wink with alternate eyes. It takes a classic Doctor to suss that one out.'

Shaun Dingwall

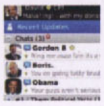
(Pete Tyler)
twitter.com/ShaunDingwall
Followers: 251 **Tweets:** 359

Typical tweet: 'Got asked this morning by a stranger, "Were you in *Doctor Who*?" "Yes," I said. "No you weren't," he replied and walked off. Still perplexed.'

David Morrissey

(Jackson Lake, *The Next Doctor*)
twitter.com/davemorrissey64
Followers: 14,741 **Tweets:** 3,183

Typical tweet: [*re* the 2011 Census' intentionally blank Question 17] 'It's a question just for the Welsh, apparently. Something about *Doctor Who* I bet.'



Daniel Kaluuya

(Barclay, *Planet of the Dead*)
twitter.com/Kaluuya
Followers: 5,721 **Tweets:** 8,414

Typical tweets: 1) 'Robin Williams would make a great Dr Who.'
2) 'You see when someone yawns because they're tired, and the person next to them yawns after but they don't know why. Yeah, that. *#LondonRiots*'

David Ames

(Nathan, *Planet of the Dead*)
twitter.com/semadivad
Followers: 2,121 **Tweets:** 19,594

Typical tweet: 'I propose Gay Academies. Like in *X-Men*. Taught by infamous gays. Harnessing our creativity, intellect and innate ability to match colours.'

Sinead Keenan

(Addams, *The End of Time*)
twitter.com/SineadKeenan
Followers: 9,457 **Tweets:** 5,472

Typical tweet: [*re The Vampires of Venice*] 'It was actually the first *Doctor Who* ep with Matt as the Doctor that I've seen... He is indeed brilliant! I am now an official Matt Smith fan.'

"One moment, Peri. I must let my followers know that I've mended my wheelbarrow."

Arthur Darvill

(Rory Williams)
twitter.com/RattyBurvil
Followers: 13,894 **Tweets:** 299

Typical tweet: 1) 'I just met Hanson. I say met, stood next to, which is basically the same thing, right?'
2) [on his 'band' with Matt Smith and Karen Gillan] 'Karen and the babes just rocked NYC!'

Finn Jones

(Santiago Jones, *The Sarah Jane Adventures*)
twitter.com/FinnJones
Followers: 5,063 **Tweets:** 4,243

Typical tweet: 'Saddened to hear Elisabeth Sladen has passed away. A truly beautiful, talented and wonderful woman. A pleasure and honour to work with.'

Marnix Van Den Broeke

(The Silence, *The Impossible Astronaut/Day of the Moon* and returning later on this series...)
twitter.com/MarnixvdBroeke
Followers: 145 **Tweets:** 700

Typical tweet: 'RT *@TheSilencePR*: Our philosophy: Just 'cause you're working to enslave humanity, doesn't mean you can't look good doing it. *#DoctorWho*'

Mark Sheppard

(Canton Delaware, *The Impossible Astronaut/Day of the Moon*)
twitter.com/Mark_Sheppard
Followers: 22,630 **Tweets:** 840

Typical tweets: 1) 'Pertwee was my first Doctor, Baker WAS my fave Doctor, Matt Smith is MY Doctor.'
2) 'You've all been very kind. I got to be on the TARDIS, say "bigger on the inside" AND "Doctor... Who exactly?" Not bad.'

Hugh Bonneville

(Captain Avery, *The Curse of the Black Spot, A Good Man Goes to War*)
twitter.com/hughbon
Followers: 20,826 **Tweets:** 4,890

Typical tweet: 'Thanks to *@steven_moffat* & the brilliant *Doctor Who* crew for a fantastic fortnight on the high seas. *#BeardGone #ColdFace*'

Michael Sheen

(House, *The Doctor's Wife*)
twitter.com/michaelsheen
Followers: 137,774 **Tweets:** 3,360

Typical tweets: 1) '*Doctor Who* episode I did for Neil Gaiman was brilliant. Sad when it was over...'
2) 'Happy 4th July to you all. Enjoy your freedom from my empire-building clutches. One day you will all be mine once again.'

Christina Chong

(Lorna Bucket, *A Good Man Goes to War*)
twitter.com/ChrissyChong
Followers: 911 **Tweets:** 323

Typical tweet: [on her *A Good Man Goes to War* co-stars] 'They're all as mad and fun as each other. Had some fun times with the Sontaran, watching him trying to sit in his costume!'

Catrin Stewart

(Jenny, *A Good Man Goes to War*)
twitter.com/Catistewart
Followers: 644 **Tweets:** 463

Typical tweets: 1) 'I don't want to be one of those people who tries to make their life sound really interesting. They annoy me.'
2) 'A tramp just shouted "prostitute bitch" in my face! Shepherd's Bush joys!'

BUBBLING UNDER...

Full Circle's Varsh, **Richard Willis** (*twitter.com/richactor*); *Delta and the Bannermen*'s Ray, **Sara Griffiths** (*twitter.com/Sara_Griffiths_*); Pete the morgue attendant in the 1996 TV Movie, **Will Sasso** (*twitter.com/WillSasso*); **Alan Ruscoe** (twitter.com/AlanRuscoe1), who played an Auton, a Tree, a Slitheen, and Game Station androids in the 2005 series of *Doctor Who*, and Andrew Stone in *The Waters of Mars*; *Love & Monster*'s Abzorbaloff, **Peter Kay** (*twitter.com/peterkay_co_uk*); Professor Rivers in *The Sarah Jane Adventures*, **Floella Benjamin** (*twitter.com/FloellaBenjamin*); and Big Finish actors **Anthony Keetch** (*twitter.com/tonykeetch*), **Toby Longworth** (*twitter.com/Tobylongworth*) and **Mark Donovan** (*twitter.com/markydonovan*).

Top Writers

Andrew Smith

(*Full Circle*)
twitter.com/Andrew_Smith_DW
Followers: 891 **Tweets:** 5,301

Typical tweets: 1) 'Just spent an hour in my room chatting to someone on the laptop. My wife usually frowns on that. But was the *@dwowhocast*, so that's okay.'
2) [on *The Doctor's Wife*] 'Hmm. I don't go for hype or hyperbole, but I haven't anticipated an episode of *Doctor Who* so keenly since... ever?'

Stephen Gallagher

(*Warriors' Gate, Terminus*)
twitter.com/brooligan
Followers: 447 **Tweets:** 1,876

Typical tweets: 1) 'Writing isn't about getting in everything you want to say. Decide what you want to achieve and take out anything that doesn't get you there.'
2) 'Sexy lingerie always includes a fabric-care label. *#WayToGroundTheFantasy*'

Ben Aaronovitch

(*Remembrance of the Daleks, Battlefield*)
twitter.com/Ben_Aaronovitch
Followers: 1,754 **Tweets:** 3,701

Typical tweets: 1) '*@brooligan* Does it say "Do not remove with teeth"? *#WayToGroundTheFantasy*'
2) 'There's a bird outside my window that sounds exactly like the scanner from *Aliens*. "Whatever you're going to do, do it fast!"'

Robert Shearman

(*Dalek*)
twitter.com/ShearmanRobert
Followers: 2,089 **Tweets:** 1,386

Typical tweets: 1) 'I bet that *Don't Scare the Hare* is a sneaky Moffat creation and ties into the story arc. Probably somewhere in 2013.'
2) 'Some people will tell you it's a mistake to combine bacon and carrot cake for breakfast. But, oh, those people are *hundreds of miles away*.'

Tom MacRae

(*Rise of the Cybermen/The Age of Steel, The Girl Who Waited*)
twitter.com/tommacwriter
Followers: 2,361 **Tweets:** 530

Typical tweets: 1) [teasing his followers with lines of dialogue from upcoming episode *The Girl Who Waited*] '"How can you have a door without a wall?"'
2) '"The Green Anchor... The Red Waterfall."'
3) '"You want to update Twitter!?"'

Matthew Graham

(*Fear Her, The Rebel Flesh/The Almost People*)
twitter.com/MonasticProds
Followers: 2,095 **Tweets:** 1,996

Typical tweets: 1) 'You know what'd be cool? A *Doctor Who* story about a hideous, ravenous monster that lives behind your sofa...'
2) [to a fake Twitter account – since shut down – purporting to be actor John Simm's] '*@John_simm* Dude, you are NOT John. He was NEVER this happy.'

Doris Egan

(*Torchwood: Miracle Day*)
twitter.com/Doris_Egan
Followers: 4,346 **Tweets:** 1,393

Typical tweets: 1) 'Just back from the *Torchwood* set, where I forced John Barrowman and Eve Myles to look at pictures of my dogs.'
2) '*Torchwood MD* sounds like a meld of *Torchwood* and *House, M.D.* Cranky Dr Jack Harkness solves supernatural diseases & banters with Welsh boss.'

BUBBLING UNDER...

Lots of *Doctor Who* authors and audio drama writers are on Twitter. Here are a few that we omitted from the 'Bubbling Under' section in DWM 430: **Kate Orman** (*twitter.com/kateormanau*), **Simon Bucher-Jones** (*twitter.com/BucherJones*), **Mark Wright** (*twitter.com/markrwright*), **Nev Fountain** (*twitter.com/Nevfountain*), **John Dorney** (*twitter.com/MrJohnDorney*), and **Richard Dinnick** (*twitter.com/richarddinnick*); **BBC Books**' official *Doctor Who* feed (*twitter.com/DrWhoBBCBooks*) is also worth following.

Top Directors

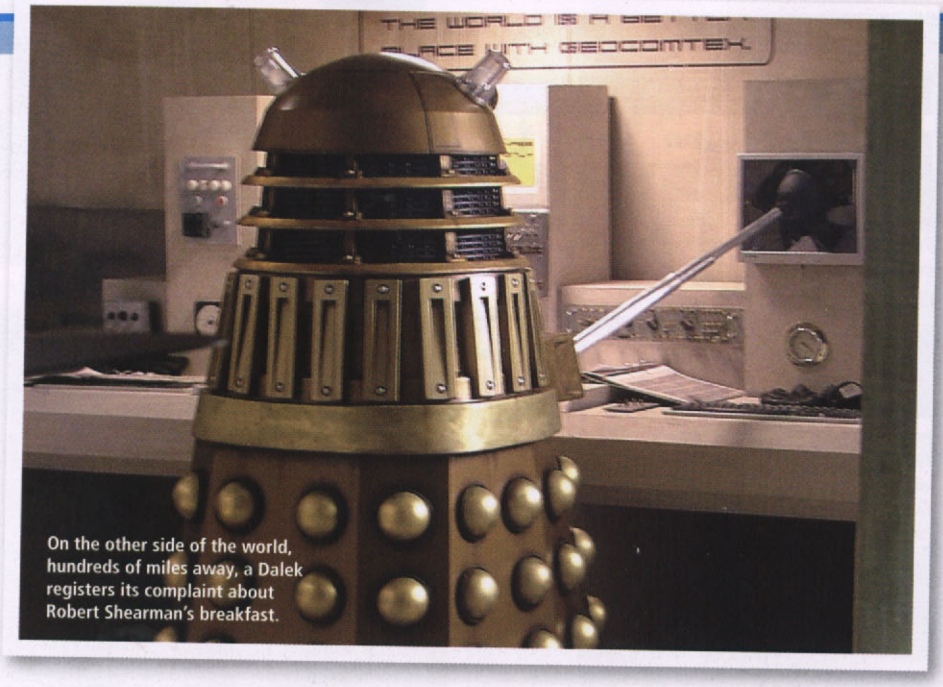
Alice Troughton

(*The Doctor's Daughter, Midnight, Torchwood, The Sarah Jane Adventures*)
twitter.com/alicetroughton
Followers: 681 **Tweets:** 279

Typical tweets: 1) [on BBC One's *Merlin*, which she directed] 'Just realised that in a banquet scene a knight who shall remain nameless adlibs "What do you call a penguin in the desert? Lost."'
2) 'Swapping to *Doctor Who* fan girl for tonight's new series! Back to *Merlin* mode tomorrow.'

Joss Agnew

(*The Sarah Jane Adventures*)
twitter.com/JossAgnew
Followers: 192 **Tweets:** 237



On the other side of the world, hundreds of miles away, a Dalek registers its complaint about Robert Shearman's breakfast.

Typical tweet: 'Great result. My *Sarah Jane* ep just picked up an RTS. That'll be three for me then. Is this boasting? Is it bad? People seem to do it...'

Julian Simpson

(*The Rebel Flesh/The Almost People*)
twitter.com/PureHokum
Followers: 817 **Tweets:** 2,562

Typical tweets: 1) 'Thanks for all your comments on *Rebel Flesh*. Some loved it, some hated it and that's just the way I like it.'
2) 'Me on *DW Confidential*: "That was much closer to good than we've been so far." Passive aggressive much?'

Top Musician

Ben Foster

(orchestrator, *Doctor Who*; composer, *Torchwood*)
twitter.com/benfostermusic
Followers: 678 **Tweets:** 293

Typical tweet: 1) 'Good luck tonight, *Torchwood*!! Fingers crossed for a massive audience for the season premiere, *@BBC_Torchwood @murraygold*'
2) 'I had a Spinal Tap experience on tour with Peter Gabriel the other week – but that's another story… no, it is…'

Top Producers

Doctor Who (BBC)

twitter.com/bbcdoctorwho
Followers: 38,858 **Tweets:** 123

Typical tweet: 'This may be the last day of shooting for this series, but everyone is fresh and in sunny spirits. Someone shouts, "Cut!" Another scene done!'

Torchwood (BBC)

twitter.com/BBC_Torchwood
Followers: 16,877 **Tweets:** 222

Typical tweets: 1) 'That's a WRAP on John, Eve, Mekhi, Alexa, Bill, and Lauren! Second Unit night shoots then... until next season. Cross your fingers!'
2) 'We're jealous of all those who get to discover *Torchwood MD* for the first time – like wanting to be a virgin again. This season is brilliant!'

The Doctor Who Restoration Team

twitter.com/RTnewsfeed
Followers: 957 **Tweets:** 19

Typical tweet: 'Gearing up for heavy workload next week, delivering VAM packages for four *Doctor Who* releases. Two full days in grading at TV Centre!'

BBC Audiobooks

twitter.com/AudioGO_UK
Followers: 1,480 **Tweets:** 508

Typical tweets: 1) 'OK, so who wants to see an exclusive *Doctor Who* image?'
2) 'It features the Fourth Doctor in a brand new novelisation – and this will be the first time it's ever been shown ANYWHERE.'

BUBBLING UNDER...

US cable network **Starz** (*twitter.com/starz_channel*) – which co-produces *Torchwood: Miracle Day* with the BBC – is on Twitter, as is **Brian Minchin** (*twitter.com/brianminchin*), who has produced *The Sarah Jane Adventures* and *Torchwood*, and script-edited *Doctor Who*.

Top Fans

Planet of the Ming Mongs

(fanzine)
twitter.com/_POTMM_
Followers: 304 **Tweets:** 327

Typical tweets: 1) 'JUST IN: William Russell to open "Ian and Barbara" theme park, called "Chesterton's World of Adventures".'
2) 'Christopher Eccleston sends regular texts to his *Doctor Who* successors David Tennant and Matt Smith, simply saying, "*Merlin*'s better."'

Doctor Who Online

(website and podcast)
twitter.com/DrWhoOnline
Followers: 26,489 **Tweets:** 4,220

Typical tweet: 'Hello to all our new followers, 100 of you sprung up out of nowhere today! Stay tuned for some great Twitter-related *Doctor Who* competitions.'

The Ood Cast

(podcast)
twitter.com/theoodcast
Followers: 1,070 **Tweets:** 2,422

Typical tweet: 'August 27th, eh? That was a nice holiday we almost had there. *dusts off microphone cases and boots up Final Draft* *#DoctorWho*'

Chameleon Circuit

('trock' band)
twitter.com/chamcircuit
Followers: 16,618 **Tweets:** 238

Typical tweet: 'Vigilante of time and space, evil knows you can't defeat me. You can fight, and you may shoot me, but you can't exterminate me...'

Top DWM Scribes

Doctor Who Magazine

twitter.com/DWMtweets
Followers: 17,874 **Tweets:** 1,449

Typical tweets: 1) 'Pssst. Letting you into a secret: *Doctor Who* is the best television series ever made. It will carry on forever. Pass it on.'
2) 'By the way, spoilerphobes might also want to avoid BBC One on Saturday 23 April. THE WHOLE FIRST EPISODE IS GOING TO BE LEAKED!'

THE DWM twitter VIEW

STEVEN MOFFAT "It's like a vast pub."

"Twitter is different from anything else. I was quite active on the *Doctor Who* forums back when I was just writing the show, and I enjoyed all that very much... there are some lovely people there. But the moment I took over [as *Doctor Who* showrunner], I removed the forums from my life. I'd seen the rubbish some of them said about Russell [T Davies, Steven's predecessor], and I didn't want to see them saying it about me. I couldn't cope with that. I had a hard time coping with what they said about Russell. It was so insane... but a concentration of insanity. That's not the whole world. That's just the loneliest part of it. But Twitter is different. It's friendly. If occasionally – it's happened only a dozen or so times – someone has gone out of their way to be rude to me (and I don't mean critical, I mean *rude* – aggression disguised as opinion), I've just blocked them. People who think they should be running *Doctor Who*, even though they've never actually managed to leave their bedrooms, dominate the online forums – they're not in a majority, but they're the loudest, most insistent voices – but Twitter is much more like a normal bunch of people talking. You don't tend to get the mad ones.

"To be honest – and this is awful, but – the reason I got involved with Twitter is, the transmission of *Sherlock* [BBC One, 2010] was brought forward hugely. The BBC suddenly said, 'It's going out in three weeks'... and so we were genuinely all of a twitter! 'How the hell do we publicise something in three weeks?' It was all hands to the pumps. One of the things that Sue [Vertue, his wife] suggested was, 'You and Mark [Gatiss, Steven's co-showrunner on *Sherlock*] have to get on Twitter,' hoping that it would connect the *Doctor Who* audience with *Sherlock*, which it obviously did. We were coerced into Twitter in order to drum up support for *Sherlock*, so I was there in a very mercenary capacity, but I actually quite enjoyed it. If something funny has happened to you... well, that's what Twitter is, isn't it? 'Something funny has just happened to me, and I'm going to tell the world.' That's normal. It's like a vast pub. I like it a lot."

"Moffat's tweeted. We're on air on Wednesday.."

HUGH BONNEVILLE "It's particularly useful when you're misquoted in the press."

"As soon as it was announced that I was doing *Doctor Who*, lots of people swarmed to Twitter to ask me, 'Is it true?' Or tweet me questions about it. I've never known anything like it! As long as you use Twitter sensibly and don't give away bits of the plot or spoil it, then it's a terrific tool for people to have access to people, to TV shows, to points of view, to just about anything. Steven Moffat uses it to great effect. He's brilliant at keeping his followers in touch with the process of writing, an insight into the demands of being a writer/producer – and for him to realise, on a day-to-day basis, how much interest there is in *Doctor Who*. If there are people who like following your work, they like to know these things. From my own point of view, it's a useful marketing tool in terms of saying, 'Hey, by the way, this show is on soon.'

"Of course, Twitter can be a stupid thing as well, and an annoying thing, an invasion of... not one's personal space, because you choose to be there... but you've always got the block button [*whereupon you can opt not to see a particular user's tweets, and they won't see yours – Ed*] if it gets personal or inappropriate. When it all becomes a bit much, you just back away from it, and it's fine. And Twitter is particularly useful when you're misquoted in the press, to be able to say, 'I didn't actually say that,' and your followers know that it's coming direct from you. That's probably what I find most useful about Twitter."

KAI OWEN "I mostly use Twitter to wind up PC Andy."

"I've been on Twitter a while now, and it's a good laugh. I mostly use it to wind up Tom Price [*Torchwood*'s PC Andy, *twitter.com/pricetom*], especially when I was filming *Miracle Day* out in LA, and he was stuck at home in Wales. Yeah, I kept winding him up about that. Actually, he's been over to LA quite a few times, and he's a really good friend of mine. We get on great. But of course there's a lot of banter on Twitter between us. He's worth following, because he's very witty Tom is, but I just slag him down, basically. Tom is trying to be a stand-up comedian, so he tweets witty comments, witty musings on the daily happenings in the world, and I just go, 'Stop talking bulls***, Tom.' While I talk about food, and football, and beer, Tom is trying to be a great wit, but I like to pretend that's rubbish. 'Shut up, Tom! Just give 'em what they want!' Yeah, so myself and Tom are worth following if you want to see some bitch fights going on between actors via the internet!"

Tom Spilsbury

(editor)

twitter.com/TomSpilsbury

Followers: 5,234 **Tweets:** 652

Typical tweets: 1) 'I never thought I'd see the day when bootleg *Doctor Who* scarves were being sold outside Wembley.' 2) 'I love how everyone seems to be loving *Torchwood* apart from *Torchwood* fans. Congratulations *Torchwood* – you truly are a child of *Doctor Who*.'

Peter Ware

(assistant editor)

twitter.com/PercyIvorWoo

Followers: 246 **Tweets:** 61

Typical tweet: 1) 'Still have a warm glow from yesterday's memorial service for Nick Courtney. Wonderful to be in the company of so many old friends.'

2) 'Currently working my way through the letters sent in for *Galaxy Forum* in *@DWMtweets* 438. And thinking that, really, I should go to bed!'

Gary Gillatt

(reviewer)

twitter.com/Gary_Gillatt

Followers: 1,311 **Tweets:** 1,853

Typical tweets: 1) 'Sexiest *Who* writer of all time is John Lucarotti. Hemingway masculinity. Viking obsession.'

2) 'He'd whisk you off on that yacht for a tour of the Cyclades. Make love as the sun sets over the Aegean. Then talk of Aztecs. And puffballs.'

BUBBLING UNDER...

Art editor **Richard Atkinson** (*twitter.com/ratkins45*); artists **Rob Davis** (*twitter.com/Robgog*), **Roger Langridge** (*twitter.com/hotelfred*), **Dan McDaid** (*twitter.com/danmcdaid*) and **Adrian Salmon** (*twitter.com/AS1963*); writer **Johnny Candon** (*twitter.com/johnnycandon*); and *Time Team* members **Chris Johnson** (*twitter.com/ChrisIsSnowie*), **Emma Price** (*twitter.com/TinyMaster*), **Michael Cregan** (*twitter.com/MichaelCregan*) and **Will Howells** (*twitter.com/willhowells*).

Twitter: Essential Information!

- Twitter is a real-time information network created by Missouri-born software designer Jack Dorsey in 2006.
- Tweets can be sent from a computer, by SMS or via a smart phone. Accessible across the globe, Twitter's 200 million users generate over 200 million tweets per day – more than three times as many as this time last year.
- Although Twitter is a fantastic way to keep up to date with the activities of celebrities (and *Doctor Who* contributors!), be wary of 'fake' or 'unverified' accounts. Mostly people are who they say they are, but there are a few imposters out there!
- Hashtags are a useful way to aggregate tweets around a particular interest or topic. Following live events such as the UK transmission of *Let's Kill Hitler* through the hashtag *#DoctorWho* brings you to a stream of energetic, up-to-the-second tweets from thousands of fans. So get involved! DWM

* Follower and tweet numbers are correct as of 10 August 2011.

> 'Mel is strangely obsessed with the novel idea of visiting a planet with a swimming pool. Did she never go to one in Pease Pottage?'

RICHARD ATKINSON reviews *Paradise Towers* on page 70

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Torchwood: Miracle Day

Episodes 2-6

TELEVISION BBC One/BBC One HD

STARRING John Barrowman, Eve Myles, Bill Pullman, Mekhi Phifer, Alexa Havins, Lauren Ambrose, Kai Owen, Tom Price
WRITTEN BY Doris Egan, Jane Espenson, Jim Gray and John Shiban
DIRECTED BY Bharat Nalluri
FIRST UK BROADCAST 21 July – 18 August 2011

The banks are wobbling, the healthcare system is breaking down, the Prime Minister is declaring "a new age of care and compassion," and the most startling of media revelations can't shake the status quo. No, this isn't *Newsnight*: it's *Torchwood: Miracle Day*, just beyond its halfway mark. But if this embrace of social realism seems unlikely, let me reassure you. Humankind may be undying, but so is the *Torchwood* silly streak. Yes, they can digitally imitate other people's eyeballs but they still can't stop their relatives from phoning them in the middle of a mission. Some things will never change.

> 'Jack's Time Lordish traits now include calling himself "John Smith" and being unimpressed at Gwen's "hot diggity" American accent...'

Rex keeps on being surprised by Torchwood.

"Smoking's very bad for you, Vera..."

After its action-packed launch, the series struggles a little with its pacing at first. Episode 2 mostly slumps on a plane and waits for Gwen to cure its arsenic poisoning by shouting at people, while Episode 3 even pauses in the middle to fill the *Torchwood* sex quota for the current tax year (who knew that international immortality would lead to such lacklustre opportunities for love?). However, once the culture-clash jokes are out of the way, there's a steady build of intrigue and threat, supported by a solid foundation of what has always been *Torchwood*'s strong point: its characters.

Though he generally eludes quaint little categories, "Category Jack" remains a law unto himself. The Captain clearly has 'issues', and I don't mean his continuing refusal to explain his backstory to his new colleagues (so you're a thousand years old and from space: so what? So is William Shatner!). His first confrontation with Oswald Danes underlines their shared status as child-killers, but while Oswald apparently seeks execution, Jack's hoping for redemption, forgiveness or anything else that post-coital phonecalls to Gwen can't provide, particularly since she's got another needy child to care for and that one looks much cuter in pink.

For anyone keeping score, Jack's Time Lordish traits now include calling himself "John Smith" and being unimpressed by Gwen's "hot diggity" attempt at an American accent. But it's Gwen herself who really steps up to the hero mark this season. When she tells a jobsworth medic "Don't call yourself a Doctor, not any more," we all get the reference, but if a mighty warrior is what's needed, who better than Ms Cooper herself to provide one, raising a cheer with her hilariously bad-ass biker-chick explosion moment? That's my girl, indeed.

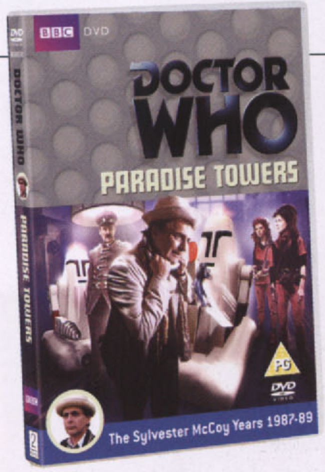
After a bumpy beginning, Rex is now committed to full-time Torchwoodery, driven by principles, vengeance and a driving need to change his bloodstained shirt yet again. If Rex is the new Owen – the ladies' man with a gaping hole in his chest – then Esther is the new Toshiko – a dab hand with techno-geekery, but hampered by her own insecurities, even to the point of shooting her own side in the foot. Vera, therefore, must surely be the new Suzie: shot down in her prime before we'd got to know her properly. Yes, after my blithe assumption that Team Torchwood were guaranteed to survive until the end of the season, Episode 5 roundly proves me wrong. The dark purpose of the 'modules' may be grimly easy to predict, but the bright and resourceful Dr Juarez getting burned alive is still the season's most shocking moment so far.

On the side of the devils, after a quiet start Bill Pullman is now chewing up the screen as Oswald thrashes between self-doubt and messianic rapture. Facing off against him as self-serving PR pussycat Jilly Kitzinger, Lauren Ambrose struts across the skin of the world with her big hair and bigger handbag, yet with the tiniest hint of humanity peeking through her glossy surface ("I can't look at your hands without thinking about what they did.") The very highest notes of melodrama are hit as Oswald's heavenly revelations are juxtaposed with the hellish flames of the overflow camps. Thank goodness nobody comes to *Torchwood* expecting subtlety.

Yet the Biggest Bads remain faceless and out of reach, hidden behind tantalising terminology and twirling triangles. Is PhiCorp being controlled by an "influence from beyond this world"? Who are the Families that will soon rise? What was it that Jack gave them, so long ago? (Immortality can't be sexually transmitted, can it?) And speaking of families, will Gwen hand over Jack in return for getting hers back? Surely she'll wriggle out of it, but we're told there are "miracles yet to come."

Any worries that *Torchwood* would be like lemonade – flat in the US – can be safely cast aside. The show is a category 3: alive, kicking and with free and easy access to one very important thing: fizz. **JILL PHYTHIAN**

Paradise Towers



DVD 2|entertain

STARRING Sylvester McCoy (the Seventh Doctor) and Melanie (Bonnie Langford)
WRITTEN BY Stephen Wyatt
DIRECTED BY Nicholas Mallett
FIRST BROADCAST 5-26 October 1987
RRP £20.42

"You don't happen to know another planet with a swimming pool, do you?" wails the Doctor's companion Mel near the start of this adventure, as though such a thing were profoundly unlikely. The two of them have only gone to Paradise Towers on the promise of the leisure complex's legendary pool. In fact, throughout this four-part story, Mel seems strangely obsessed with the novel idea of going for a swim. Clearly she never bothered to visit Cottesmore School Pool in her home town of Pease Pottage when she was growing up. (See *www.cottesmoreschool.co.uk/sports/swimming* for more details. It looks great. You can even go scuba diving. We never saw Mel's first meeting with the Doctor, but if she decided to go with him on the promise that he'd take her to a planet with a swimming pool, then she should have stayed at home.)

Sadly, by the time the TARDIS arrives, Paradise Towers has seen better days. Rats scuttle from underneath piles of rubbish, and graffiti decorates the ageing walls. Even the longed-for swimming facilities – hidden beyond a space-age silver curtain – don't live up to their reputation as a global phenomenon. "Ooooh, the water's really lovely," Mel lies, shivering her arse off in a costume that seems to double as a bikini. But we mustn't get ahead of ourselves. The amazing swimming pool sequence only comes at the climax of this adventure.

As soon as *Paradise Towers* was unveiled to the general public, it was condemned. The novice creative team – writer Stephen Wyatt and script editor Andrew Cartmel – reached for the skies but everything collapsed around their ears. Part One gets things off to a particularly unimpressive start – consisting mostly with an involved game of pat-a-cake and a fair bit of running around. Things pick up in Parts Two and Three, as the largely talented cast begin to bring their high-rise world to life. And then it all gets chucked in the bin in Part Four as Chief Caretaker (and Chief Baddie) Richard Briers has to play zombie and starts to behave like one of the Gumbies from *Monty Python*.

If one tries to summarise the plot of this story, it's a strange one and no mistake. The Great Architect – Kroagnon – resents people living in his building. So much so, that he went totally berserk and started killing all the residents. To remedy this situation, the powers-that-be took his brain out and imprisoned it in a contraption in the basement. Meanwhile, they'd moved refugees from a war – the Kangs (girls) and the Rezzies (old ladies) – into the towers, along with some rule-obsessed Caretakers. The Chief Caretaker has gone mad. He thinks the brain is his pet and has been using cleaning robots to abduct the residents to 'feed it', but in reality Kroagnon is looking for a compatible body so he can be resurrected, kill anyone who's left and reclaim his masterpiece.

'It's best not to think of *Paradise Towers* as studious science-fiction, but as a grotesque fairy tale...'

Stephen Wyatt strains to apply some form of logic to all this. The Caretakers, he argues, should have been old men, not fit to fight in the war. But if all able-bodied men (and, we might assume, women) have been dispatched to fight a war, then wouldn't it make sense for there to be a young boy gang as well as a girl gang? The Yellow Kangs who are wiped out at the very beginning could have been a gang of boys *and* girls that had worked out that they quite like being together. Which would have given the Great Architect an extra incentive to wipe them out first, to prevent them… *spreading*.

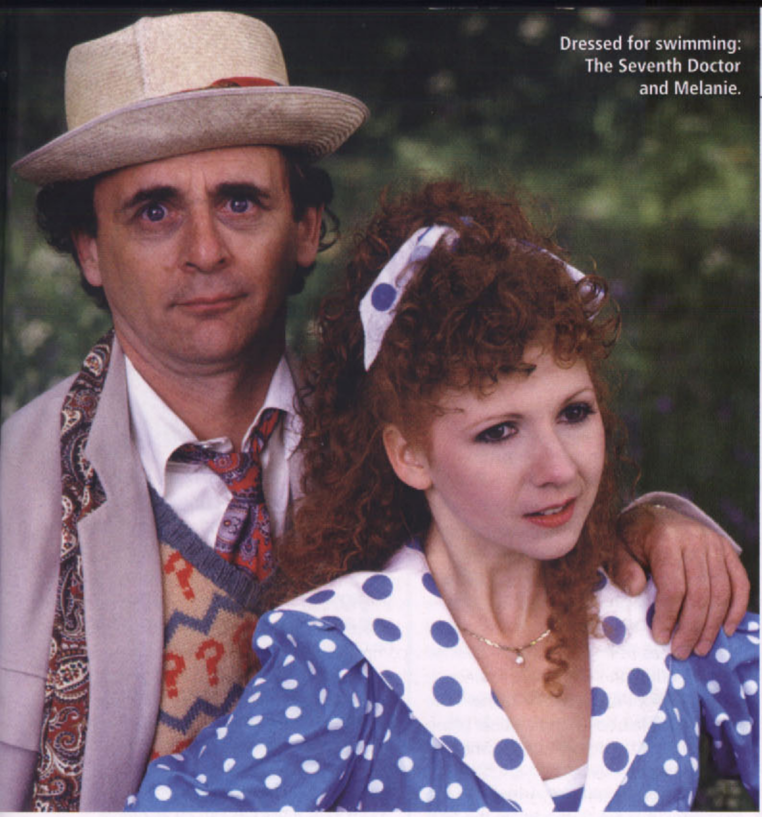
Idle speculation, of course. You'll try in vain attempting to apply a sense of reality to all of this. It all started with the idea that circumstance has led civilisation to disintegrate but, as dystopian societies go, it's all very gentle. The youngsters have found themselves in a *Lord of the Flies* situation. Left to fend for themselves they have splintered into factions and started to invent their own cock-eyed community with childish rules, but for all their Kang slang and apparent autonomy they don't seem to be struggling or under any real threat. Equally, quite what it is about their apparently comfortable lifestyle that has made Rezzies Tabby and Tilda come over all *Hansel and Gretel* is unclear.

So: nothing is particularly 'real', but that doesn't mean there's nothing to enjoy. It's just that in order to find some degree of merit, it's best not to think of *Paradise Towers* as studious science-fiction, but rather as a grotesque fairy tale. Naughty children, fussy rule-obsessed grown-ups, evil old ladies and a monster in the basement.

When Wyatt adapted the serial for Target Books, he remarked that the episodes as televised were 'the definitive version'. To give credit where it's due, the ways in which the production deviates from his original intentions generally work to its advantage.

The Caretakers' obsession with rules and regulations lends itself rather better to middle-aged men; men tasked with a job they take very seriously, rather than tired old men who weren't fit to fight. They are very much in the mould of Briers' character Martin from 1980s

Illustration: Ben Willsher



Dressed for swimming: The Seventh Doctor and Melanie.

sitcom *Ever Decreasing Circles*, and he effortlessly latches onto the absurdity of the Chief Caretaker's role. "You have just broken so many rules and regulations," he growls with a twitch of his Hitler moustache, "that it would take me several hours just to enumerate them!" He's a comedy legend, and his unfortunate decision to groan his way through Part Four aside, it's hard to imagine anyone doing better with the material he was given. Clive Merrison is an excellent foil as his deputy: timid in the face of authority, bullish in carrying out his duty. The performances are larger than life, but that's the way they are written. *Everyone* is larger than life in *Paradise Towers*. At least there's a consistency of tone here.

Wyatt also had other ideas about Pex, a young man who stowed away with everyone else to avoid fighting in the war. The original intention was to make him a Rambo type, pair him up with Mel and turn expectations on their head by making him a useless coward, and her brave and resourceful. But, as played by Howard Cooke, he cuts a rather more vulnerable figure. Teaming up with Pex, and giving him a chance to prove himself, presents Mel as decent and sympathetic – one of the good guys – whereas not screaming when she's being killed and being handy with a gun… well, so what?

In any case, Mel isn't especially resourceful when Tabby and Tilda try to fatten her up and eat her. As the centre piece of this Grimm tale, Brenda Bruce and Elizabeth Spriggs' old ladies steal the show. Elsewhere, we're pretty low on menace. Sure, Kroagnon has a deep booming voice, but it's undercut by his weakness for glitz – be it the neon stylings of his basement lair, or the metallic spray tan applied to his stolen body. The cleaning robots, meanwhile, look unwieldy, plastic, and seem to have been designed solely for drilling and buzz-saw action. Despite these being rather unusual appendages for 'cleaning' machines, it doesn't actually make them look particularly sinister, however. In fact, maybe it would have been better if they had been armed with a mop and a feather duster. After all, the Daleks got away with a sink plunger.

So, it's up to the resident cannibals to inject some villainy into proceedings. It's not just that it's brilliantly unexpected when old women misbehave; it's the fact that Tabby and Tilda are appalled by the vulgarity and austerity of life around them. They – like us and Mel and the Doctor – seem to realise things aren't right; the danger is outside their cosy little flat… and then wham! ASBO grannies!

With almost a quarter of a century's hindsight, Wyatt and Cartmel are aware that *Paradise Towers* has its problems, but they are rightly proud of their ambition and regard the story as a commendable first stab at making *Doctor Who*. Where they succeed is that they have a solid grasp of what the series is all about. Because this story was written before Sylvester McCoy was cast there's no attempt to establish a distinctive Seventh Doctor… but he solves the mystery presented to him, marshals his troops and then delivers a devastatingly vicious blow to the bad guys. It's a formula that's at it's most explicit in stories like *The War Games*, *Journey's End* and *A Good Man Goes to War*, but you can see a similar pattern in a lot of *Doctor Who*.

The Chief Caretaker visits his 'pet'. Bless.

A year after *Paradise Towers*, Cartmel commissioned *The Happiness Patrol*: the story of an oppressed society, headed by a strangely familiar tyrant who's allied with a deadly robot henchman. It's a scenario not unlike that run by the Chief Caretaker and his Cleaners, but second time around there was a stronger, clearer message.

Paradise Towers may have drifted away from the realms of social commentary, but it's offbeat storytelling, and the desire to be *about something*, laid solid foundations for the adventures that followed.

DVD Extras

Mark Ayres has done much for the world of *Doctor Who*. I imagine him working late into the night eradicating pops, crackles and all manner of extraneous noise from the soundtracks of ancient episodes. He has released CDs of his own *Doctor Who* scores; from the toe-tapping circus music of *The Greatest Show in the Galaxy* to the hip-swinging grooves of *Ghost Light*. And let's not forget how he allowed us to enjoy the *Celestial Toymaker* audio both unedited and free from accusations of racism, by getting Peter Purves to shout loudly when someone says a word so shocking and contentious, that I dare not even use it here. But no-one's good at everything and Mark's strengths really don't lie in being a TV presenter. It's difficult to understand why his interviewees – who all have interesting things to say – couldn't just have been left to speak for themselves. Much comedy can be gained from predicting when exactly the camera will cut back to Mark Ayres sagely nodding at his interviewee's responses.

Mark has done his research, and formulated some opinions – a fact he seems keen to drive home, duplicating the same lines of enquiry on both the 'making-of' documentary and the commentary. He's very pleased that he's noticed that *Paradise Towers* owes something to Terry Gilliam's *Brazil*, but if you haven't seen the film you'll be none the wiser. He's also keen to know if the story suffered from not being shot on location, as if a piss-stained lift in some East End tower block would have really brought this study in urban realism to life.

The flimsy justification for Ayres' involvement in these special features seems to be the mild controversy over this story's soundtrack, and the fact that he went for a job interview at the BBC while the story was in the studio. It doesn't take a musician, however, to unpick the story behind David Snell's rejected score. You can watch the whole story again with his cues replacing those of the drum machine-driven maestro Keff McCulloch, and while it's not completely without merit, producer John Nathan-Turner's note that it becomes monotonous is spot on.

Given his pasting on other recent DVD releases, fans of JN-T may be glad to hear him being praised here. Judy Cornwell (who played one of the non-homicidal Rezzies) has particularly fond memories on the commentary track. All seem to agree that the producer was always keen to encourage new talent. But, before we can be either surprised or delighted by this turn of events, along comes Janet Fielding, with her steadfastly reproachful perspective on being a *Doctor Who* companion.

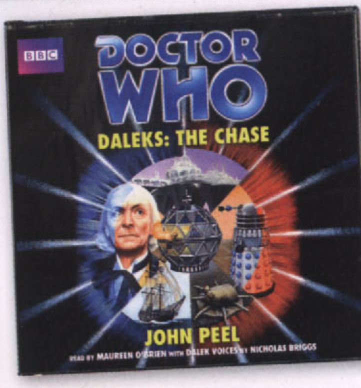
Girls, Girls, Girls! teams Janet up with Sarah Sutton and Sophie Aldred to discuss the perils of being a '*Doctor Who* girl' in the 1980s. Out of their discussion comes the observation that attitudes towards the Doctor's female companions improved over the course of the decade, with there being a contrast between the experiences of the two early-80s companions and Sophie Aldred.

This is perhaps where the strategy for 'value-added material' – VAM, as we call it these days – on these discs falls a little flat. This is the third in a series (the 60s and 70s having already been dealt with) and it does feel as if it's been shoe-horned onto this release. Despite having a title that sounds like something you'd see in a Soho shop window, this documentary tries to say something about feminism and *Doctor Who*. As discussed earlier, the writers' treatment of this issue was rather simplistic, but had this extra been planned specifically for this release it may have been worth challenging them on this. I'm sure Andrew Cartmel would have lots to say. It's quite well known that when he started on *Doctor Who* he suggested prospective writers read *The Ballad of Halo Jones* – a comic book with a strong female lead. While I don't think that comic was intended to be some grand feminist statement, I do think writer Alan Moore was sincere in his desire to create a plausible female lead. It would be interesting to know if this influenced *Paradise Towers* predominately female cast, and whether Andrew had any specific thoughts on this issue. I think 20 minutes of him arguing it out with Janet Fielding would be value indeed. Even if the established format precluded such high-jinks, Bonnie Langford should surely be there to talk about Mel?

Janet is scornful of her character's supposedly glamorous profession (Tegan was all fired up to be an air hostess before the Doctor whisked her away), but the point is left dangling. It would be interesting to consider how John Nathan-Turner developed this over the 80s with the companions becoming ever-more accomplished – a student in botany, and a computer programmer in the case of Mel – before Andrew Cartmel arrived with his waitress/arsonist.

The final special feature worth a mention is another one that feels out of place, as if they ran out of space on *Time and the Rani* and bumped it onto the DVD of the next story. It's an interview with *Radio Times* Trackword compiler and 80s children's TV producer Clive Doig, where he takes responsibility for the casting of Sylvester McCoy as the Seventh Doctor. He also talks vaguely about how he might have taken over as producer in the late 80s. Perhaps it's a fitting inclusion after all, to a series of extras that lingers on what might have been. **RICHARD ATKINSON**

[Gary Gillatt is on holiday]


BBC
DOCTOR WHO
DALEKS: THE CHASE
JOHN PEEL
READ BY MAUREEN O'BRIEN WITH DALEK VOICES BY NICHOLAS BRIGGS

Daleks: The Chase

TALKING BOOK AudioGO

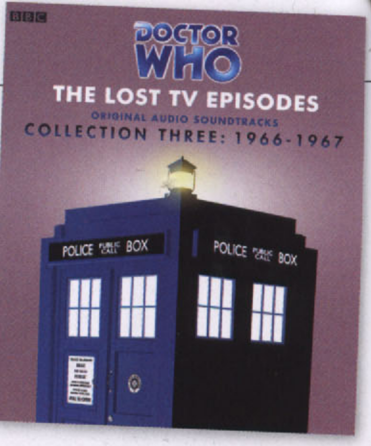
WRITTEN BY John Peel
READ BY Maureen O'Brien
with Nicholas Briggs
FEATURING The First Doctor, Ian, Susan, Vicki and Steven
RRP £13.25 (CD), £12.29 (download)

The audiobook of John Peel's 1989 novelisation is a vast improvement on the television original from 1965. The plot is still lame – with the Doctor at the heart of their previous two defeats, the Black Dalek sends an execution squad of Daleks on a mission to exterminate him – but Peel has drawn more from Terry Nation's original scripts than the televised ones and delves more deeply into the alienness of the worlds the Doctor and his companions encounter. The desert-like planet Aridius, for example, explores the history and feeding habits of its octopus-like Mire Beasts, whose tentacles lash out from the sand in a way that would be beyond the original production.

The real change, though, comes in this audio interpretation that, through a combination of music and sound effects, ramps up the menace to such an extent that at times you could almost believe you're reliving one of the untouchable greats. Are the Daleks of *The Chase* really this malevolent? This impressive? This cool...? Not on television, but they are here – voiced by Nicholas Briggs, they sound more the twenty-first-century variety and click and whir with every movement.

Reader Maureen O'Brien – companion Vicki in the original production – does a good job and Simon Power delivers an excellent score, a chilling, rolling drumbeat that has the knack of sobering-up even the most ridiculous scene. Not everything works. With Peel choosing what to keep, change or leave out, he allows the silly haunted house section, where the TARDIS lands in the middle of a funfair exhibit, to go on far too long, and it just seems stupid that not even the Doctor can figure out where they really might be. But by the time of the climactic battle between the Daleks and the robot Mechonoids, there's no denying some magic has been worked. **VANESSA BISHOP**

The Lost TV Episodes - Collection Three: 1966-1967



TV SOUNDTRACKS AudioGO

WRITTEN BY Brian Hayles, Kit Pedler, Gerry Davis, David Whitaker, Elwyn Jones, Geoffrey Orme
CONTAINS *The Smugglers, The Tenth Planet, The Power of the Daleks, The Highlanders, The Underwater Menace* and *The Moonbase*
FEATURING The First Doctor, the Second Doctor, Ben, Polly and Jamie
RRP £75.00 (CD box set)

It's hard to think of this third *Lost Episodes* collection of original audio soundtracks as anything other than essential, despite the presence of a number of mundane adventures. Taking in the last two William Hartnell stories – *The Smugglers* and *The Tenth Planet* – and the first four Patrick Troughton adventures – *The Power of the Daleks, The Highlanders, The Underwater Menace* and *The Moonbase* – they not only cover the Doctor's first regeneration (You want game-changing? Imagine watching *that* in 1966), but also the introduction of the Cybermen, who turn up twice within five stories to show they mean business.

The Smugglers launches the series' fourth run, and William Hartnell is on commanding form in every scene. Hartnell historicals are usually populated by rather refined figures who the Doctor can show off to, but *The Smugglers* is in stark contrast. Its characters are cruel and earthy. The Doctor's charms are lost on them and the story is surprisingly bloodthirsty.

The Tenth Planet works well on audio. Set at a South Pole rocket launching facility, its Mission Control set-up is all talk and when things start to go wrong due to the appearance of a new planet, the ensuing panic and overlapping conversations make the production feel modern and real. The Cybermen make an iconic first appearance marching through driving snow, although narrator Anneke Wills (companion Polly) doesn't give the best account of them. The *Tenth Planet* Cyberman is horribly magnificent, a walking corpse with its machine element grafted on the outside – "their masked features – blank and impassive" barely covers it.

The Power of the Daleks introduces Patrick Troughton as the Second Doctor, and these audios offer a unique insight into his early character. The more familiar, whimsical figure is rarely on show. In *The Power of the Daleks* he appears almost rude and uncaring, while in the dull Battle of Culloden-set *The Highlanders*, and the Atlantis story *The Underwater Menace* (a silly *TV Comic*-style adventure if ever there was one), he can appear foolish and distracted.

The second Cyberman story *The Moonbase* sees the character settling down and ends this collection on a high. Like *Power*, it's a masterclass of menace. The Cybermen's attack on the base repeats *The Tenth Planet* with the addition of a plague, but it's arguably more successful. *The Moonbase* keeps it all simple, sticking with the Cybermen's core aim to convert humans.

A bonus disc includes PDF scans of camera scripts for each lost episode, Anneke Wills interviews and the Radio 3 programme *Dance of the Daleks*, a fabulous whistle-stop tour of the programme's incidental music from 1963-1989. **VANESSA BISHOP**

Robophobia

AUDIO DRAMA Big Finish

WRITTEN BY Nicholas Briggs
STARRING Sylvester McCoy (the Seventh Doctor), Nicola Walker (Liv Chenka), Dan Starkey (Cravnet), Toby Hadoke (Farel)
RRP £14.99 (CD), £12.99 (download)

There aren't many *Doctor Who* stories which demand a sequel. But 1977's *The Robots of Death* was such a successful attempt to imply a much wider culture than we saw on the *Sandminer*; who couldn't be intrigued by mentions of Kaldor City or the Founding Families? Nicholas Briggs clearly is, because it's inspired him to write and direct his best work yet for Big Finish.

At the outset, we're briefly reminded of Taren Capel's plans for robot revolution which led to the massacre on the *Sandminer*. And in short order, the Doctor is being throttled by a robot killer. It's a neat teaser in a play written with a sense of how a TV script should work, and makes just enough concessions to ensure this succeeds for audio.

The setting sticks closely to that of *The Robots of Death* but raises the stakes, as any sequel must: this time it's the *Lorelei*: a transportation ship carrying over 150,000 robots, with a crew whose relationships, while not quite as complicated as the *Sandminer*'s, come very close. It's not a stretch to imagine how this looks: vast, echoing holds, gangways and crew quarters – this is the *Nostromo*. And, as in both *Alien* and *The Robots of Death*, the isolated setting works as a pressure cooker, escalating tensions between the crew, and placing them at the mercy of 150,000 re-activated robots.

And that's basically it: what unfolds is a murder mystery with a slightly different skew from its predecessor. As with any good murder mystery, there are revelations, hidden agendas, and a tragedy that has sparked these events. Through it all, the Seventh Doctor's presence is the biggest mystery. He's travelling alone, towards the end of his life, and gives the sense that he needs a companion but doesn't want the emotional attachment – he's lost too much. This is an interesting strand for Big Finish to explore – thanks to its own audios and Virgin Books' *New Adventures* this Doctor's travels, with Ace and others, have been explored more thoroughly than any other. But what is he capable of alone, when his time might be running out? It helps that McCoy seems to raise his game when not acting with regulars, and here gives a charming performance full of the twinkle and melancholy of his best TV moments.

Audience investment is dependent on being interested in the characters who are in danger. Nicola Walker is excellent as guest companion, Liv Chenka. She's given a lot to work with: a sense of horror at the implications of the *Sandminer* murders, frustration with the Doctor's manipulations, and compassion for the murder victims. She's the standout in a strong cast which also includes Dan Starkey and Toby Hadoke.

Ending with a heartbreaking sacrifice, *Robophobia* presses all the right buttons. The worst you could say is that it's been calculated to appeal to all the things *Doctor Who* fans always enjoy. But this one's not complaining – and it would be churlish not to point out that Briggs has carried off the feat of writing a sequel that compares well to the original. When the original is *The Robots of Death*, that's quite some feat. **MATT MICHAEL**

DOCTOR WHO
SYLVESTER MCCOY IN
ROBOPHOBIA
BY NICHOLAS BRIGGS
CLASSIC DOCTORS · BRAND NEW ADVENTURES
TURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA
PICK OF THE MONTH!

'Briggs has carried off the feat of writing a sequel that compares well to the original...'

DOCTOR WHO
THE LOST STORIES
FOUND AT LAST...
SYLVESTER McCOY & SOPHIE ALDRED IN
EARTH AID
BY BEN AARONOVITCH & ANDREW CARTMEL
FEATURING PATERSON JOSEPH NADINE MARSHALL & BETH CHALMERS AS RAINE
FULL CAST AUDIO DRAMA
BIG

Earth Aid

AUDIO DRAMA Big Finish

WRITTEN BY Ben Aaronovitch and Andrew Cartmel
STARRING Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace), Beth Chalmers (Raine), Paterson Joseph (Victor)
RRP £14.99 (CD), £12.99 (download)

In a 'lost season' we've been anticipating for 21 years, *Earth Aid* is probably the most anticipated story of all. A long time ago in an article in the pages of this very magazine, the details of the-year-that-never-came were mapped out, along with mocked-up video covers and dream cast lists. *Earth Aid* was the story that opened the missing season. This is the one with the Metatraxi, and Ace as the captain of a spaceship, and the Doctor's waiting in-

But wait. I'm getting ahead of myself. Nonetheless, for fans of a certain age group, the impact of that article was immense. It's strange, a decade or so after the event, to actually be *hearing* the stories that only existed as half-remembered hints and speculation. Much of the fascination of this batch of lost stories has been to understand how snippets of scenes work in context, and how they actually play out in practice. It's hard to shake the feeling that the writers of these stories didn't go back to the pages of **DWM** to remind themselves exactly what they promised those young readers so many years ago.

Earth Aid opens exactly as I've always pictured it: with Ace, suddenly in the captain's chair of a starship, leading a semi-hostile crew at the behest of a Doctor who's lurking in the shadows. That's all we knew. But that's all I needed to know: *Earth Aid* was going to be a big space adventure with insect monsters. And it is.

Of course, that one scene is just the hook: the story itself goes off in some unexpected directions. The Metatraxi have cropped up all the way through this series, and they're not the only antagonists. Ace's ship, the *Vancouver*, discovers a drifting *Marie Celeste* in space, a ghost ship with a hold full of grain – and something else. The grain is just the key to unlock an even bigger mystery, because the Metatraxi have a secret that's literally world-changing. They're also very cross with the Doctor.

Initially presented as comedic villains, the Metatraxi are a bit ridiculous, with their clichéd sexism, and warrior code. *Earth Aid* explains these traits, and while the Metatraxi aren't any less silly, they come shockingly closer than any of his other enemies to actually breaking this most self-contained Doctor. Like Davros in *Journey's End*, they have seen into the heart of the Doctor – and in the play's breath-stoppingly brilliant climax begin to reveal the truth to him in a scene that begins as outrageous comedy and funnels into dark, disturbing introspection – a microcosm of the Seventh Doctor's own journey, and a hint that his own demons, rather than a botched bypass, could have been the death of this incarnation.

Elsewhere, there's rather more light than shadow: the nature of Raine's reappearance is clever, and Ace's discomfort in the command chair, having apparently learned how to do the job from watching *Star Trek: The Next Generation*, is fun. With a Russian at the helm, Ace barking, "Make it so!" to her crew's bemusement, and a boarding party of redshirts it's a surprise that the monsters in the grain store aren't Tribbles.

For all those reasons, *Earth Aid* is a fine end to this dream-fulfilling series. But surely there's more where these came from... Please? **MATT MICHAEL**

Jago & Litefoot Series 3

AUDIO DRAMA Big Finish

WRITTEN BY Justin Richards, Matthew Sweet, John Dorney, Andy Lane
STARRING Christopher Benjamin (Henry Gordon Jago), Trevor Baxter (Professor Litefoot), Louise Jameson (Leela)
RRP £35.00 (CD), £30.00 (download)

Beginning with a recap of the last series' climax – the surprise arrival of their old friend Leela with a nice cup of tea – the third *Jago & Litefoot* box set gets off to a relatively sedate start. But it isn't long before the trademark mix of Victoriana and the uncanny draws our sthenic septuagenarians into yet more ellogofusciouhipoppokunurious exploits.

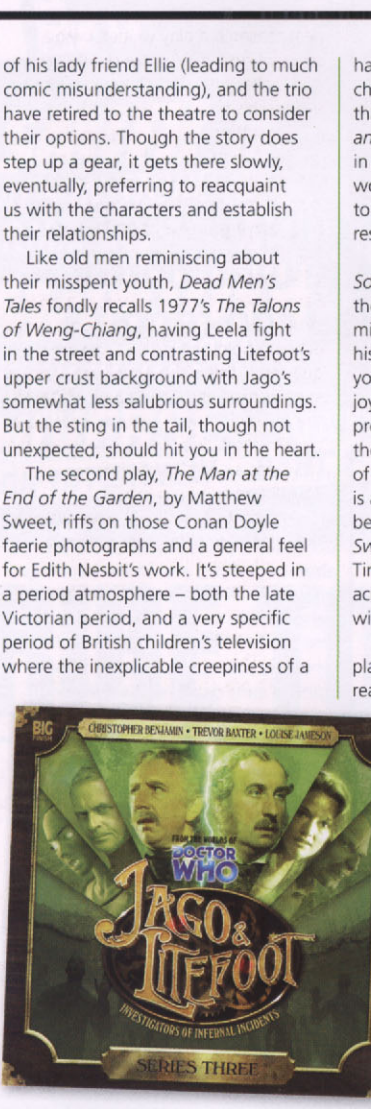
While the second series took its inspiration from classic horror, this third has more than a hint of *Sapphire and Steel* about it. Right from the first adventure in this set, *Dead Men's Tales*, by Justin Richards, there are references to 'Time' as a malevolent force in its own right, dragging men inexorably onwards to their deaths. Time has set the Wet Men loose on the streets of London. They stink of death, speak with the voices of the drowned – and they have to be stopped. But not before Jago has sorted Leela out with some more becoming clothes courtesy of his lady friend Ellie (leading to much comic misunderstanding), and the trio have retired to the theatre to consider their options. Though the story does step up a gear, it gets there slowly, eventually, preferring to reacquaint us with the characters and establish their relationships.

Like old men reminiscing about their misspent youth, *Dead Men's Tales* fondly recalls 1977's *The Talons of Weng-Chiang*, having Leela fight in the street and contrasting Litefoot's upper crust background with Jago's somewhat less salubrious surroundings. But the sting in the tail, though not unexpected, should hit you in the heart.

The second play, *The Man at the End of the Garden*, by Matthew Sweet, riffs on those Conan Doyle faerie photographs and a general feel for Edith Nesbit's work. It's steeped in a period atmosphere – both the late Victorian period, and a very specific period of British children's television where the inexplicable creepiness of a half-open door, or a doll in a rocking chair, traumatised a generation. Aptly, that's the period that gave us *Sapphire and Steel*. Litefoot comes into his own in this play, making some deductions worthy of Sherlock himself as he seeks to solve a locked room mystery. The result is something rather special.

That might also be said of *Swan Song*, by John Dorney. Starting with the tradition of theatre ghosts, you might expect the play would give Jago his finest moments this series – and you'd be right. His defence of the joys of the theatre, of thousands of productions leaving their imprints in the fabric of the stage and echoing out of history, is moving. The theatre ghost is a genius loci, and fittingly can only be defeated by playing out its tragedy. *Swan Song* also ramps up the story of Time breaking through, taking place across two time zones, and culminating with something crossing over.

That sets up the fourth and final play, *Chronoclasm*, by Andy Lane. The reason for Leela's arrival is explained, as is the secret of the cracks in time (good idea that) which have been behind the events of the last three plays. It's not an entirely satisfactory explanation, given by a not entirely satisfactory villain, and because it has to go for plot over mood, *Chronoclasm* suffers in comparison to its predecessors. But not to worry. Our intrepid adventurers will be back. And this listener will be waiting... **MATT MICHAEL**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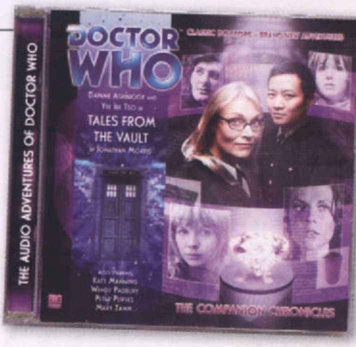


Tales from the Vault

AUDIO READING Big Finish

WRITTEN BY Jonathan Morris
PERFORMED BY Daphne Ashbrook, Yee Jee Tso, Peter Purves, Wendy Padbury, Katy Manning, Mary Tamm
FEATURING Steven, Zoe, Jo, Romana
RRP £8.99 (CD), £7.99 (download)

Apparently about 40 tonnes of material falls from space to Earth every day. That might go some way to explaining why there are so many secret archives of alien technology scattered about the world – the Torchwood Institute, the Black Archive, the Van Statten Collection and the Forge to name a few.

Add another to the list: UNIT's Museum of Terrors, hidden under the Angel of the North where, in one night, Captain Ruth Matheson and Warrant Officer Charlie Sato have to foil an alien invasion with only the remnants of the Doctor's previous victories to help.

Tales from the Vault is a break for the norm for *The Companion Chronicles*, not least because it takes both of the Eighth Doctor's television companions and re-casts them in new roles. As Matheson, Daphne Ashbrook's performance is a world away from Grace – rather stand-offish and efficient. You can't imagine Matheson snogging the Doctor and flapping about alarm clocks. Sato, on the other hand, is almost exactly like Chang Lee – curious, cocky and easily impressed by an older mentor. I'd be more than happy to hear more of Matheson and Sato's adventures.

The two leads are bolstered by cameos by other companions in more traditional roles. There are four stories here on top of the framing tale in the Museum – Jo Grant's adventure with a haunted jacket, the first Romana's story of a painting that shows you how you die – and drives you mad, Zoe's tale of a crystal that makes you forget, and a wax recording of Steven's encounter with Boer War zombies.

Given the running time, each tale is understandably slight. Romana's is barely more than a summary of the painting's sinister powers. But writer Jonathan Morris cleverly layers them so that they build into a bigger piece – one which plays out in the confines of the Museum. Having Steven's tale act as a genuine warning from history is a particularly neat touch. The climax of the story nicely ties up the components into a satisfying whole. A minor triumph. **MATT MICHAEL**

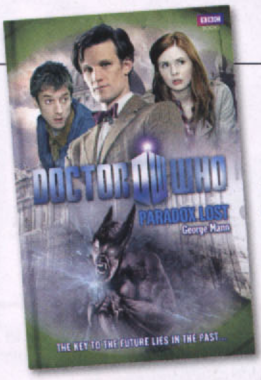
Paradox Lost

HARDBACK NOVEL BBC BOOKS
WRITTEN BY George Mann
FEATURING The Eleventh Doctor, Amy and Rory
RRP £6.99

The TARDIS is drawn to London in the year 2789, where the Doctor, Amy and Rory witness an android dredged from the Thames. The odd thing is, the android has been there for nearly 900 years and he has a warning for the time travellers. Leaving Amy and Rory to investigate the mysterious Professor Gradius, the Doctor pops back to 1910 to find out what he'll need to warn himself about...

As is common this month, time (or is it Time?) is at the heart of what is going on here. However, George Mann is content with just two distinct time zones and what ends up being your common or garden time paradox. In fact, the simplicity of the plot is what's most refreshing about this book. It even applies to the characters. Beyond our TARDIS crew, there are three other speaking roles in the novel and one of them is little more than a cameo. This stands in good contrast to The Squall, the villains of the piece with their hive mind. At one point, there are thousands of the nasty creatures, determined to feed on the psychic energy of all of time and space. The Squall don't entirely work as an enemy *en masse*, but they are quite horrific as a more individual threat in the early part of the story.

The most interesting character in *Paradox Lost* is Professor Archibald Angelchrist, a gentleman adventurer and sometime employee of secret government forces fighting against the otherworldly. Angelchrist is a great creation. With more than a hint of *The Talons of Weng-Chiang*'s Jago and Litefoot, Angelchrist has had plenty of adventures of his own and proves the perfect foil for the Doctor as he investigates.



When Amy and Rory discover that the now-deceased professor Gradius as working on a prototype time machine, they encounter the same android they know will end up in the Thames 900 years later. Amy calls him Arven and the three of them end up escaping from The Squall in 2789 by taking the time machine back to 1910. A lot of the book is seen through Rory's eyes and it's nice to get his perspective on the gleaming future and grubby past of London. He's resourceful and determined to protect his wife whatever trouble she might land them in.

Of course, by the time Amy, Rory and Arven catch up with the Doctor, he has already worked out what is going on because the two periods are entwined like 'a noodley soup of causality' as he puts it. Presumably this soup comes in both timey-wimey and wibbly-wobbly flavours.

Mann is able to keep the adventure rollicking along quite nicely, and the book seems more confident when it settles on 1910 for the majority of the story. Narrow escapes, a thrilling chase in an Edwardian car (alas, not a sprightly roadster) and a real feeling of events getting out of control lead to a satisfying climax. I'd recommend this if you like your *Doctor Who* fog-bound and spooky. **MICHAEL CREGAN**

Borrowed Time

HARDBACK NOVEL BBC BOOKS
WRITTEN BY Naomi A Alderman
FEATURING The Eleventh Doctor, Amy and Rory
RRP £6.99

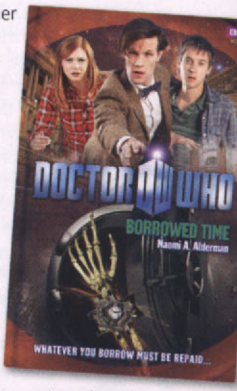
Ever wish you had more time? Of course you do; in fact the editor of this very magazine is known to work regular 28-hour days just to keep you all happy. This is the premise that Naomi Alderman uses to great effect in *Borrowed Time*. Andrew Brown is trying his best to impress at Lexington International Bank, but he's finding it hard to get everything done. Needless to say, he's extremely interested when Mr Symington and Mr Blenkinsop offer him the chance to borrow more time. It's all repayable at an extremely reasonable rate of interest of course, and just involves wearing a special watch...

Of all the month's offerings, this book relies the least on the type of clever-clever time shenanigans seen in the TV series. In fact, it feels more like a *Harry Potter* story, more specifically one involving Hermione Granger's Time-Turner from *The Prisoner of Azkaban*, and what would happen if everyone started using them.

That's not to say the book isn't firmly rooted in *Doctor Who*'s particular universe. The creepy Mr Symington and Mr Blenkinsop are the latest in a long line of double-acts seen in the series, and these two certainly bring to mind Mr Oak and Mr Quill from 1968's *Fury from the Deep*.

The setting of Lexington Bank, and the London City lifestyle of those who work there allows Alderman plenty of scope to make digs at the current banking crisis and those people who borrowed far more than they could afford to repay. I think I even understand compound interest thanks to the way it's explained. Don't worry, though, there's plenty of adventure and you don't feel lectured at.

Rory and Amy get a lot to do in this story, with Amy even going so far as to start borrowing time herself. This section of the book doesn't entirely ring true, but it does at least give Amy a very personal reason to want to stop the villains. Rory has plenty of laughs, as he's sent to work in the mail room, but he is saddled with a rather too convenient gadget for most of the story.



The Doctor is again very well written and is at the centre of the story. The villain (no spoilers, as it's an enjoyable reveal) is delighted to find out that they've got their hands on a genuine Time Lord, something they reckon they can make a fortune selling on the time market. Well, you would, wouldn't you? This is perhaps the lightest in tone of the three books published this month, but that's not to say that it doesn't have some chilling moments when people are forced to repay their time loans. Alderman can certainly write well and I'd welcome another *Doctor Who* story from her. **MICHAEL CREGAN**

> **'Alderman has plenty of scope to make digs at those who borrow far more than they can repay...'**

Touched by an Angel

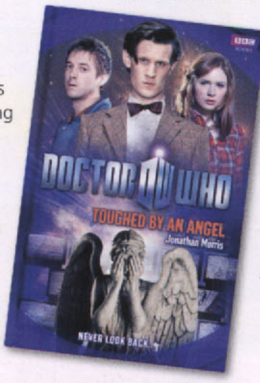
HARDBACK NOVEL BBC BOOKS
WRITTEN BY Jonathan Morris
FEATURING The Eleventh Doctor, Amy and Rory
RRP £6.99

A while ago, *Doctor Who* stories which dealt with the complex nature of time travel and its implications were about as rare as Bandril's teeth. This month, all three of the new books from the BBC are concerned with timey-wimeyness in one form or another.

In *Touched by an Angel*, Mark Whitaker finds himself 17 years back in the past, and realises that he might have been given the perfect chance to save his wife from a tragic death. Of course, with the Weeping Angels behind the whole thing, it's not going to be that easy...

Jonathan Morris is an old hand at this kind of story and knows that *Doctor Who* is often at its best when its roots are showing. A lot of the emotional heart of this novel will resonate with anyone who has read David Mitchell's *One Day* with its cataloguing of significant moments in a relationship. However, this is *Doctor Who*, and instead of just reading about Mark's on-off love life with Rebecca, we get to see him live through it all again as an outsider. It's a very tempting idea, which of us wouldn't want to try and change something from our past?

Sending Mark back 17 years into his personal history gives Morris a chance to play up the nostalgia factor, and the book is full of reference to pop music, television and the differences between life now and that of the mid 90s. There's some nice observations from Mark's point of view about the absence of iPods, and all the trappings of modern life, but an awful lot of the period details seem to be rather forced. One scene with Mark and his mother, where he attempts to save his father from an early death, says more about what Mark is going through than any reference to what was on the radio.



This book sees the return of the Weeping Angels; indeed with a title like that, you'd be a bit cheesed off if it didn't. They're not the most obvious enemy to use in prose – they don't speak, and without their striking visual presence, Morris has to rely on the human characters to make the Angels seem properly threatening. This lot of Angels have got a particularly cunning bunch of stunts up their stone sleeves, and our heroes are certainly kept on their toes working out what exactly the Angels are up to. The Doctor is very well written here, and he's most definitely at the centre of the story. Amy and Rory don't have an awful lot to do, although there's more of Rory than you might expect.

This is the kind of story you can easily imagine in the TV series; it leaps from one big event to another, and has the kind of plot that may well have you thumbing back a few pages to make sure you're following it properly. There's a reliance on a 'Tempus ex Machina' resolution to see off the Angels, but that's backed up by signs of a new life for Mark and a nice reminder that we shouldn't get fixated on our past. **MICHAEL CREGAN**

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Day of the Daleks

DVD 2|entertain

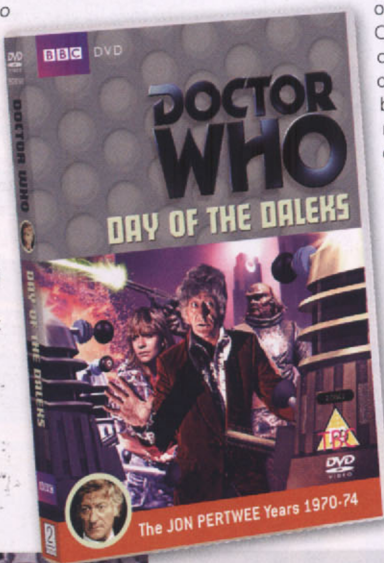
STARRING Jon Pertwee (The Third Doctor), Katy Manning (Jo Grant), Nicholas Courtney (The Brigadier), Richard Franklin (Yates), John Levene (Benton)
WRITTEN BY Louis Marks
DIRECTED BY Paul Bernard
FIRST BROADCAST 1-22 January 1972
RRP £20.42
RELEASED 12 SEPTEMBER

Doctor Who and the Daleks – what more could you want?

There are many different generations of *Doctor Who* fans who first caught sight of the Third Doctor battling his most famous enemies. 1973's *Planet of the Daleks* received a rare, high-profile BBC1 repeat in 1993. 1974's *Death to the Daleks* was the first all-new budget VHS release, back in 1987. Earlier still, in 1986, *Day of the Daleks* was the first Jon Pertwee adventure to be released on video. Some viewers' memories go back even further, of course…

"My fondness for *Day of the Daleks* comes from seeing its original transmission in 1972, aged six," reveals documentary producer Steve Broster. "I've got memories of earlier stories – particularly *Terror of the Autons* – but this was the one that fired my imagination and, perhaps more than any other, created a life-long affinity for *Doctor Who*. So as a producer on the *Doctor Who* DVD range, if there was one story I was determined to work on, this was it! When I heard whispers that [2|entertain commissioning editor] Daniel Hall was about to commission it, I frankly badgered him till he gave in. I put forward reams of ideas for extra features, and we eventually settled on the final list of documentaries and featurettes. I started work on the project quite a way in advance – which in retrospect I'm very happy about as it gave me the chance to work with Barry Letts [*the 1970s producer who died in 2009 – Ed*] again, and this was the last interview I did with him. Barry was fantastic to work with and I feel privileged to have spent quite a few hours with him over the last decade.

"On this occasion, I took him back to TV Centre and did the interview in one of the old galleries, in the company of vision mixer Mike Catherwood. Their conversation was originally due to be a part of the main 'making of' documentary, but in the end I felt it was good enough material to be made into a smaller programme in its own right."



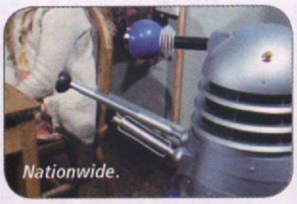
For so much of its original 26-year run, editing on *Doctor Who* was performed 'as live' by the vision mixer, who basically realised the look and pacing of the show. "I was very keen to involve the vision mixer," Broster agrees, "whose job tends to be overlooked. We've interviewed very few of them over the years of working on *Doctor Who* DVDs, so I thought he would have something fresh to say. Actually finding out the identity of the vision mixer wasn't too easy, though, as they weren't credited in the early days! So thanks to **DWM**'s Andrew Pixley for finding out it was Mike Catherwood."

"As with many of my programmes," Broster continues, "I shot my interviews against green screen. This meant I needed backgrounds to put behind the subjects. I decided to return to some of the original locations used in *Day*, and shoot material to drop in behind the subjects. I'd heard that Dropmore House, the location for Auderley House, had twice been damaged by fire in the intervening years, so I wasn't expecting to get much from that, but Andre Meyer, head of the company who were restoring the property, kindly allowed me to visit on one sunny day in July 2009, and I got the shots I was looking for. The house looked immaculate – much better even than it would have looked in 1971, when it was owned by the United States International University. I began to think that maybe there would be an option for perhaps some replacement special effects shots for *Day of the Daleks*…"

DAVID DARLINGTON

BUY IT BECAUSE: The first colour Dalek story looks and sounds better than ever! Read more about the Special Edition on page 46....

NICHOLAS COURTNEY
THE BRIGADIER



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- ***The Companion Chronicles – The Specials*** box set containing *The Three Companions* by Marc Platt [Polly, the Brigadier and Thomas Brewster], *The Mists of Time* by Jonathan Morris [Third Doctor and Jo] and *Freakshow* by Mark Morris [Fifth Doctor, Tegan and Turlough] Big Finish £25.00
- ***The Companion Chronicles: The Rocket Men*** by John Dorney [First Doctor, Ian and Barbara] Big Finish £8.99
- ***Short Trips Volume Four*** by Richard Dinnick, Foster Marks, Vin Marsden Hendrick, John Grindrod, Jason Arnopp, Cindy Garland, Charles Williams, Avril Naude [read by William Russell, David Troughton, Katy Manning, Louise Jameson, Peter Davison, Colin Baker, Sophie Aldred, India Fisher] Big Finish £12.99

SEPTEMBER

THURSDAY 8

MAGAZINE

- **DWM Special 29 – The Eleventh Doctor Companion Volume Three** Panini £TBA

CD - AUDIO DRAMA

- ***Serpent Crest 1: Tsar Wars*** by Paul Magrs [Fourth Doctor, Mrs Wibbsey] AudioGO £10.20 See page 77
- ***Torchwood: The Lost Files*** [*The Devil and Miss Carew* by Rupert Laight, *Submission* by Ryan Scott and *The House of the Dead* by James Goss] AudioGO £30.00

CD - AUDIO READING

- ***Blackout*** by Oli Smith [Eleventh Doctor, Amy and Rory.

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

Serpent Crest: Tsar Wars

AUDIO DRAMA AudioGO

WRITTEN BY Paul Magrs
STARRING Tom Baker (the Fourth Doctor) and Susan Jameson (Mrs Wibbsey)
RRP £10.20 (CD), £6.79 (download)

RELEASED 8 SEPTEMBER

Perhaps we'd never have believed this just a few short years ago, but *Tsar Wars* sees Tom Baker's Fourth Doctor return for his *third* series of audio *Doctor Who* adventures. "Both of the preceding series, *Hornets' Nest* and *Demon Quest*, have been very successful," points out commissioning editor Michael Stevens, "and garnered a very positive reception. This time round, we're taking the format in some exciting new directions…"

"As I've always said," muses returning writer Paul Magrs, "Tom is the wittiest and darkest of Doctors. He is fixed in my imagination as vividly as any character from myth, legend and fairy tale. I still can't believe that Tom came back, evolved his TV performance, and created something marvellous. It's a thrill every time to welcome this Doctor back!"

This is the third time Paul Magrs has written an entire series for this Doctor. "I suppose, with my name being on the front of all fifteen of these stories it does look a bit like 'my very own series'," he admits. "But the thing is, these 'Nest Cottage' tales are a real labour of love for a whole bunch of people – we've become a real team, making these. And because our stories for Tom are so different, still pushing boundaries, there is always an excitement about them, for all of us."

"*Tsar Wars*, the opening story, is an all-out space saga," Stevens reveals, "with robots and wormholes and rebellious factions – it's pretty fast-paced, with a tough edge. But the Doctor and Mrs Wibbsey are still at its heart, and both of them naturally add a level of warmth and humour. Later stories will find similar changes in tone to suit the situations…"

"It's an epic space opera," Magrs agrees, "and the story just tells itself, over numerous locations. It's much more of a 'movie with the picture turned off' than previous adventures." Indeed, unusually for this audio strand, *Tsar Wars* features no narrator, filling in unseen details…

"For very intimate, ghost-story type episodes, narration is deliciously right," Magrs reckons. "That's how a lot of *Hornets' Nest* worked, with the Doctor himself telling us about his recent escapades, while *Demon Quest* often had bystanders and witnesses telling the tale. But we want to try every kind of format we can in these series – lots of variation. Later in the *Serpent Crest* story, other voices come in to take over narrative duties… and, of course, we had to have another episode with our beloved Wibbsey telling the story…"

But although Tom's not narrating, he is not restricted to just playing the Doctor here. "The Doctor has a lookalike," the writer reveals, "and so Tom plays a character who could well be a villain – and who may pay a certain likeness to a well-nigh legendary villain Tom has once played before. And he's amazing in the scenes where he's menacing *himself*…"

"Tom is in great voice," Stevens concurs. "He's still operating those wonderful, mercurial switches between levity and gravity. Still capable of commanding a scene, a room, an entire planet… he's terrific."

DAVID DARLINGTON

BUY IT BECAUSE: It's got twice as much Tom Baker for your money – and there are big surprises to come later in the series…

STARRING TOM BAKER
DOCTOR WHO
TSAR WARS
PAUL MAGRS
SERPENT CREST
EXCLUSIVE AUDIO ADVENTURE

WHAT'S IT ABOUT?

The Fourth Doctor and his trusty housekeeper, Mrs Wibbsey, are transported to an advanced civilisation in space, where they are soon enmeshed in the dangerous war between Robotovs and human beings….

Blackout

AUDIO READING AudioGO

WRITTEN BY Oli Smith
READ BY Stuart Milligan
FEATURING The Eleventh Doctor, Amy and Rory
RRP £9.25 (CD), £6.79 (download)

RELEASED 8 SEPTEMBER

There's a familiar setting for Oli Smith's latest audio *Doctor Who* adventure – as with his previous tales, *Nuclear Time* and *The Runaway Train*, it's based in the USA – a popular location in the world of *Doctor Who* this year. "The US really does signify the land of opportunity to me," Oli Smith points out. "Travelling through America gives the impression that you could stop by the side of the road and just build a house. The sense of scale is such that you could easily believe that world changing events are happening just over the horizon, without anybody knowing about it. It's something that I've always loved about American science fiction – the sweeping world-building, combined with the believable politics. Which is probably why I tend to write stories where bureaucracy is the bad guy, rather than an alien monster. I also try to use actual historical events as jumping-off points for my stories, and having studied twentieth-century American history, I naturally draw a lot of inspiration from Cold War era America. *Blackout* is based on the rash of UFO sightings that occurred over New York during a1965 blackout…"

"One of the most striking features about the story," sound designer Simon Power believes, "is the way that characters die from a combination of heat and cold. It's almost like hot and cold are somehow fused together, which led to the creation of some very unusual sounds. Very challenging and very satisfying – in fact, I would probably have to say, one of the best adventures I have ever worked on!"

Previous stories from this writer were written before we had much of an idea what the Eleventh Doctor and his friends were going to be like – but now, writers have had a season and a half to get used to them. "What's brilliant about the current season," Smith enthuses, "is not so much my familiarity with the TARDIS crew, but the scope and direction of the season. This is the kind of *Doctor Who* I've always wanted to be a part of, and it's great fun to be able to run with the themes of the season – the slightly darker tone and the blacker sense of humour. It's nice to be able to take a slightly more world-weary Doctor out for a spin; one who's finished showing off to his new companions who are now more settled and comfortable."

"*Blackout* is read by Stuart Milligan," commissioning editor Michael Stevens reveals, "who of course played Nixon in the most recent series on TV. Because the story is set in New York City, we wanted a reader who'd be really sure of those native accents! Stuart has plenty of audio form, having appeared in Dirk Maggs' *Superman* and *Batman* radio adaptations in the 1990s."

"I've not heard Stuart's reading of the story yet," Smith concludes, "but I'm confident he'll do an absolutely sterling job! I'd always hoped to get an American actor to read it, not only to lend some credence to my American dialogue, but also because I was really trying to make the TARDIS crew seem more distanced from their surroundings. I always prefer it when the Doctor doesn't quite fit in, and you can see him struggle to keep the human-friendly facade he usually wears so confidently…"

DAVID DARLINGTON

BUY IT BECAUSE: You'll get to hear New York plunged into terrifying darkness…

BBC
READ BY STUART MILLIGAN
DOCTOR WHO
BLACKOUT
WRITTEN BY OLI SMITH

WHAT'S IT ABOUT?

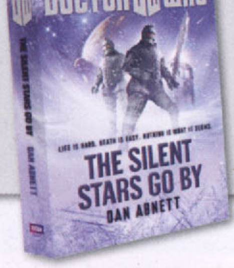
It's November 9th, 1965. New York City is plunged into darkness, a taxi driver has bad dreams, and an invisible spacecraft hovers ominously above the skyline. As an extra-terrestrial disease sweeps the populace, Amy and Rory must sabotage the city's water supply to slow the spread of infection, while a dying Doctor is forced to make a terrible decision…

Read by Stuart Milligan]
AudioGO £9.25 See page 77

MONDAY 12

DVD

■ ***Day of the Daleks*** by Louis Marks [Third Doctor, Jo, Brigadier, Yates, Benton] 2|entertain £20.42 See page 76



THURSDAY 22

MAGAZINE

■ **DWM 439** Panini £4.50

THURSDAY 29

BOOK

■ ***The Silent Stars Go By*** by Dan Abnett [The Eleventh Doctor, Amy and Rory] BBC Books £12.99

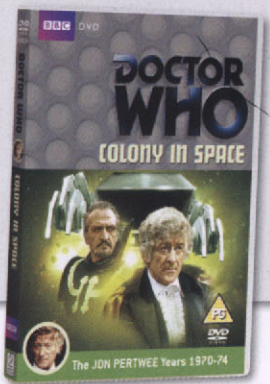
FRIDAY 30

CDs - AUDIO DRAMA

■ ***The Doomsday Quatrain*** [Seventh Doctor] by Emma Beeby & Gordon Rennie Big Finish £14.99 See page 78

■ ***House of Blue Fire*** [Seventh Doctor] by Mark Morris Big Finish £14.99 See page 78

■ ***Bernice Summerfield – Epoch*** [*The Kraken's Lament* by Mark Wright, *The Temple of Questions* by Jacqueline Rayner, *Private Enemy No. 1* by Tony Lee and *Judgement Day* by Scott Handcock] [Bernice Summerfield] Big Finish £40.00



CDs - AUDIO READING

■ ***The Companion Chronicles: The Memory Cheats*** by Simon Guerrier [Second Doctor, Jamie, Zoe] Big Finish £8.99 See page 78

OCTOBER

MONDAY 3

DVD

■ ***Colony in Space*** by Malcolm Hulke [Third Doctor, Jo and the Brigadier] 2|entertain £20.42

COMING SOON...

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
THE MEMORY CHEATS
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

The Memory Cheats

AUDIO READING Big Finish
WRITTEN BY Simon Guerrier
PERFORMED BY Wendy Padbury
FEATURING The Second Doctor and Zoe
RRP £8.99 (CD), £7.99 (download)

RELEASED 30 SEPTEMBER

WHAT'S IT ABOUT?

Zoe's mind has been purged of her memories of travelling with the Doctor and Jamie in the TARDIS. Years later, she is in deep trouble – prosecuted a mysterious company...

The Memory Cheats is the second in a trilogy of stories featuring Zoe, as producer David Richardson explains: "It was after I'd heard the edit for *Echoes of Grey*, which was a Zoe *Companion Chronicles* story we released last year, that I really felt there was the potential for a bigger story to be told. It set up a situation where Zoe was back on Earth, having left the Doctor behind and forgotten about him, and she was being sought out by a company that had evidence of her having travelled in space and time, which she obviously didn't believe. It had the foundations of being something more."

"What's lovely is that in *The Memory Cheats*, we've got Wendy's daughter – Charlie Hayes – who is playing the representative of the company," David enthuses. "It's great to have Wendy on the defence, and Charlie as the prosecutor. It's a really interesting relationship..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's an engrossing exploration and extrapolation of Zoe's character.

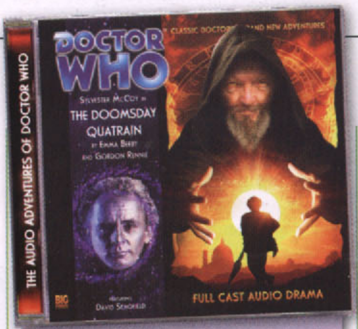
The Doomsday Quatrain

AUDIO DRAMA Big Finish
WRITTEN BY Emma Beeby and Gordon Rennie
STARRING Sylvester McCoy (The Seventh Doctor), David Schofield
RRP £14.99 (CD), £12.99 (download)

RELEASED 30 SEPTEMBER

The Doctor's encounters with real-life historical figures have had a tendency to take advantage of the things those figures are remembered for. The Ninth Doctor met Dickens, at Christmas, surrounded by ghosts; the Tenth helped Shakespeare combat witches, and solved a murder with Agatha Christie.

So it was probably inevitable that when the Seventh Doctor met Nostradamus – as in this month's *The Doomsday Quatrain* – a prophesied apocalypse would be in full swing.


DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
THE DOOMSDAY QUATRAIN
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

Florence, the sixteenth century. No one paid much attention to the prophecies of the seer known as Nostradamus. Until the canals of Venice dried. Until the soothsayer's sayings started coming true. Today, the Earth dies screaming...

"Nostradamus *routinely* predicted the end of the world!" Ken Bentley, the director of *The Doomsday Quatrain*, reminds us. "What I particularly like about the seers and prophets of that age is that they never predicted anything wonderful; they always predicted death and horror, and doom and torment! So naturally, when the Doctor finds himself drawn to a particular moment in time where he finds Nostradamus, we find ourselves wrapped up in one of those apocalyptic events. The predictions have come true, the world is going to end, and the Doctor comes in and ends up having to deal with that."

Did the cast or crew need to do any research to portray Nostradamus or his time accurately? "With Nostradamus, you can't sit and watch a video of him or anything like that, though there is stuff out there," notes Ken, "but really, it should come from the script. In an ideal world, the writers have done the research, and everything you need to know about the character or the historical period will be there. And with *The Doomsday Quatrain*, it absolutely was – it's a really good piece of writing."

The audio is elevated further by David Schofield, the actor tasked with bringing Nostradamus to life. "It's a brilliant piece of casting, because David is just such a bloody marvellous actor!" Ken grins. "He's fantastic in this. He's one of those actors you get every now and then who walks through the door, and by the end of the day you will sell your grandmother to work with them again. And I would." **DAN TOSTEVIN**

BUY IT BECAUSE: It's the Seventh Doctor versus the end of the world.

House of Blue Fire

AUDIO DRAMA Big Finish
WRITTEN BY Mark Morris
FEATURING Sylvester McCoy (The Seventh Doctor), Timothy West
RRP £14.99 (CD), £12.99 (download)

RELEASED 30 SEPTEMBER

The Seventh Doctor's solo trilogy concludes with something slightly spooky.

"*The House of Blue Fire* is about, and mainly set in, a place called Bluefire House," explains the story's director, Ken Bentley, "hence the title! It's quite creepy and done in a very self-contained, single-minded way. There are very few characters and it's all done with a very claustrophobic feel.

"It's about four young people who find themselves in Bluefire House, but they don't know why they're there. The Doctor's there, too, and is part of the mystery..."

DOCTOR WHO
16
HOUSE OF BLUE FIRE
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

WHAT'S IT ABOUT?

Four young people are drawn together to a tumbledown hotel at the edge of nowhere. The Doctor alone knows what lurks at the heart of Bluefire House. But the monster of his childhood dreams is coming. Just this once, the Doctor is afraid...

Meeting four new people means the currently-companionless Doctor is spoiled for choice in terms of getting help. "The four people who find themselves in this house are all like companions to him in one way or another," reveals Ken. "They all muck in, they all club together to solve the puzzle of what's going on."

The internal dynamics between those four guest characters are just as fascinating as their relationships with the Doctor. "When we first meet them, we don't know who they are, and they don't know who anyone else is. Some of them are distrustful, some aren't. Each of the characters is individual in that respect – some are angry and violent, others are trying to be forgiving and open-minded. There are different sorts of energies and conflicts that are going on throughout those scenes."

Ken assembled a strong guest cast for *House of Blue Fire*. "The guest cast includes Howard Gossington, Ray Emmet Brown, Amy Pemberton, and Miranda Keeling. They were just fantastic. You bring four actors in for two days and you don't know what you're going to get: 99% of the time, they do a good job, but 1% of the time they go further; they come together and do something unexpected. And these four definitely did that. It was wonderful."

Even when the mysteries of Bluefire House have been solved, the story won't be over, as Ken hints: "One of the points of this is that we're setting something up that we might pick up on later on..." **DAN TOSTEVIN**

BUY IT BECAUSE: It's a spooky – and very different – kind of story.

THURSDAY 6
CD - AUDIO DRAMA
■ ***Serpent Crest 2: The Broken Crown*** by Paul Magrs [Fourth Doctor and Mrs Wibbsey] AudioGO £10.20

THURSDAY 13
BOOK - NON-FICTION
■ ***Doctor Who The Encyclopedia*** by Gary Russell BBC Books £25.00

THURSDAY 20
MAGAZINE
■ **DWM 440** Panini £4.99

MONDAY 31
CDs - AUDIO DRAMA
■ ***The Silver Turk*** by Marc Platt [Eighth Doctor and Mary Shelley] Big Finish £14.99

■ ***The Lost Stories: The Elite*** by Barbara Clegg and John Dorney [Fifth Doctor, Tegan and Nyssa] Big Finish £14.99

CD - AUDIO READING
■ ***The Companion Chronicles: The Many Deaths of Jo Grant*** by Cavan Scott and Mark Wright [Third Doctor and Jo] Big Finish £8.99

DOCTOR WHO
THE MANY DEATHS OF JO GRANT
THE AUDIO ADVENTURES OF DOCTOR WHO

NOVEMBER

THURSDAY 3
CD - AUDIO DRAMA
■ ***Serpent Crest 3: Aladdin Time*** by Paul Magrs [Fourth Doctor and Mrs Wibbsey] AudioGO £10.20

THURSDAY 17
MAGAZINE
■ **DWM 441** Panini £4.50

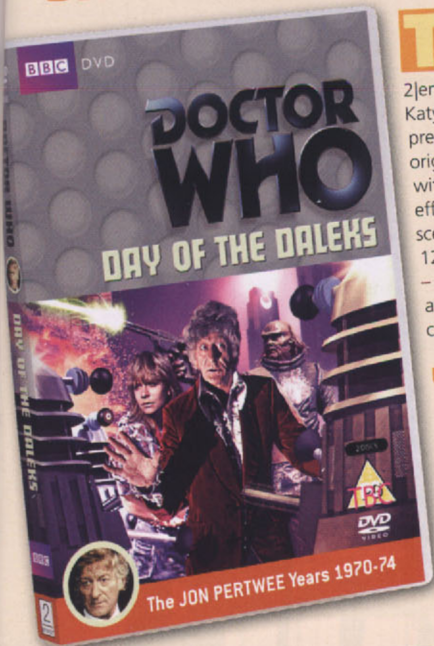
WHERE TO BUY

Big Finish: Visit *www.bigfinish.com* or email *sales@bigfinish*. Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF. AudioGO: Available from shops or *www.audiogo.co.uk*

WIN!

Enter this month's amazing competitions for the chance to win the very latest *Doctor Who* DVD and CD releases!

DAY OF THE DALEKS on DVD!



The classic 1972 Third Doctor adventure *Day of the Daleks* is the latest DVD release from 2|entertain. Starring Jon Pertwee and Katy Manning, this four-part story is presented both in its digitally-restored original form and as a Special Edition, with brand new visual and sound effects, and specially remounted scenes! The two-disc set is released on 12 September with an RRP of £20.48 – and we have **FIVE** copies to give away to readers who can tell us the correct answer to this question:

Who is nearly assassinated in Day of the Daleks?

- A Peter Miles
- B Sir Reginald Styles
- C Gatherer Pyle

To enter, call **09011 542 221** and leave your details, or post your entry to the address below, writing this chilling Dalek cry on the top line: "YOU WILL BE EXTERMINATED!"

BLACKOUT on CD!

The latest audio adventure starring the Eleventh Doctor is released this month from AudioGO. The Doctor, Amy and Rory arrive in New York in the 1960s, and find that there's something nasty hiding in the sky – and then the lights go out, plunging the city into darkness… This adventure, written by Oli Smith and read by Stuart Milligan, is available on CD for £9.25 or to download direct from *www.audiogo.co.uk*. for £6.79. Fancy a chance of nabbing one of **FIVE** CD copies that we have to give away? You do? Then tell us the answer to this question…

Where in New York did the TARDIS land in the 1965 First Doctor adventure *The Chase?*

- A The Empire State Building
- B The Statue of Liberty
- C The White House

BBC
READ BY STUART MILLIGAN
DOCTOR WHO
BLACKOUT
WRITTEN BY OLI SMITH

Phone **09011 542 222** and leave your details, or you can post your entry to the address below, putting this memorable observation at the beginning of your entry: "NEW YORK, NEW YORK – SO GOOD THEY NAMED IT TWICE."

SERPENT CREST PART 1: TSAR WARS on CD!

Tom Baker is back as the Fourth Doctor for the latest series of audio adventures from AudioGO. In *Tsar Wars*, the first of five linked adventures under the umbrella title *Serpent Crest*, the Doctor and his housekeeper Mrs Wibbsey are transported to an advanced civilisation in space, where they're soon embroiled in a dangerous war between the Robotovs and human beings…

Susan Jameson returns as the unflappable Mrs Wibbsey, while Michael Jayston guest stars as Tsar Nicholas. Meanwhile, Tom Baker plays not only the Doctor, but also a character who bears a certain likeness to a famous historical villain that Tom played on screen once before…

Serpent Crest: Tsar Wars by Paul Magrs is available on CD for £10.20 or to download from *www.audiogo.co.uk* for just £6.79. We have **FIVE** copies of the CD to give away to readers who can answer the following question correctly…

Who did Michael Jayston play in 1986's *The Trial of a Time Lord?*

- A The Boatyard
- B The Valeyard
- C The Knacker's Yard

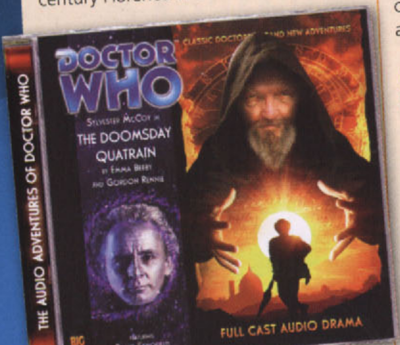
Phone **09011 542 223** to enter, or post your entry to the address below, starting with this wordy nonsense: "NOTHING CAN STOP THE CATHARSIS OF SPURIOUS MORALITY!"

STARRING TOM BAKER
DOCTOR WHO
TSAR WARS
PAUL MAGRS
SERPENT CREST
EXCLUSIVE AUDIO ADVENTURE!

DOOMSDAY QUATRAIN on CD!

The Seventh Doctor returns for a brand new series of audio adventures starring Sylvester McCoy, beginning in September with *The Doomsday Quatrain*.

The Doctor lands in sixteenth-century Florence to discover that the predictions of Michel de Nostradame – *aka* Nostradamus – are beginning to come true. This two-disc full-cast adventure is available on CD for £14.99 from Big Finish and download for £12.99 from *www.bigfinish.co.uk* and we have **FIVE** copies to give away if you can correctly answer the following question…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DOCTOR WHO
SYLVESTER McCOY
THE DOOMSDAY QUATRAIN
FULL CAST AUDIO DRAMA

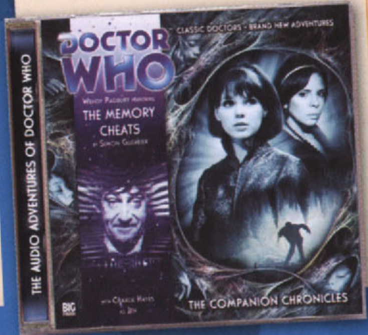
What can be seen on the Seventh Doctor's jumper?

- A Exclamation marks
- B Question marks
- C Karl Marx

Phone **09011 542 224** and leave your details to enter, or post your answer to the address below, starting with these quizzical words: "QUESTIONS, QUESTIONS!"

THE MEMORY CHEATS on CD!

The Memory Cheats is the latest *Companion Chronicles* adventure from Big Finish, starring Wendy Padbury as the Second Doctor's companion Zoe Heriot. Zoe's mind has been purged of her memories of travelling with the Doctor and Jamie in the TARDIS – and years later she is in deep trouble, prosecuted by a mysterious company that has evidence that she has travelled in space and time… *The Memory Cheats* is available on CD for £8.99, or you can download it for £7.99 from *www.bigfinish.co.uk*. Meanwhile, we have **FIVE** copies to give away to readers who can answer this question: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CLASSIC DOCTORS · BRAND NEW ADVENTURES
DOCTOR WHO
THE MEMORY CHEATS
THE COMPANION CHRONICLES

What remarkable ability is Zoe blessed with?

- A A photographic memory
- B X-ray vision
- C Invisibility

Phone **09011 542 225** and leave your details to enter, or post your entry to the address below, beginning with Zoe's opinion of the Doctor: "HE'S ALMOST AS CLEVER AS I AM."

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 25 August and close at midnight on Wednesday 21 September 2011. Service Provider: Telecom Express, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 438, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 21 September 2011. **TERMS AND CONDITIONS:** Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

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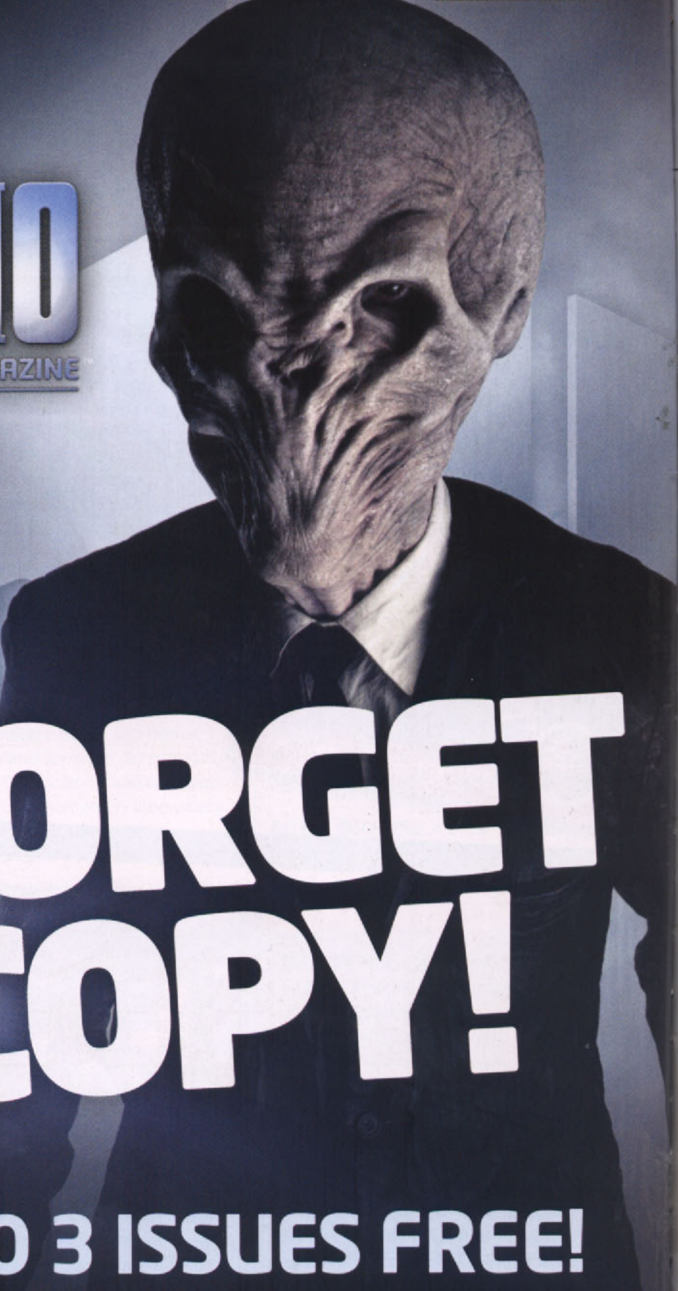

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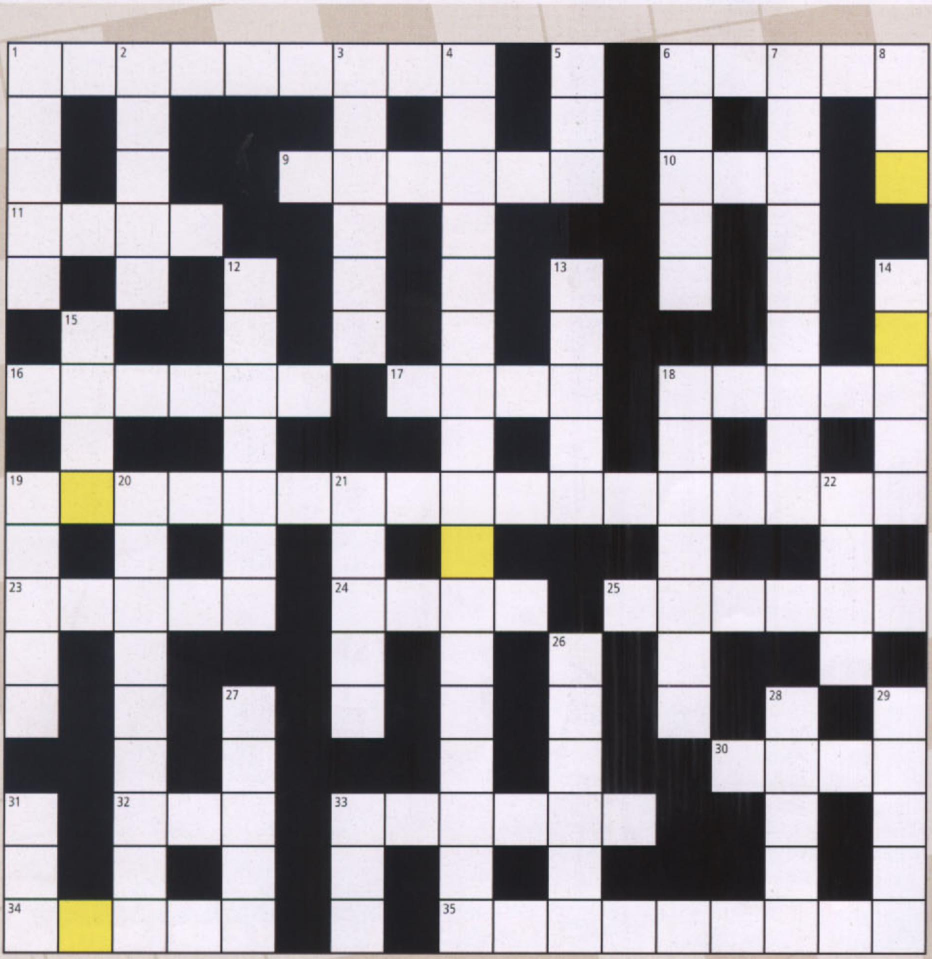
CROSSWORD

Know your Madame Vastra from your Vashta Nerada? Get stuck into this *Doctor Who* puzzle!



ACROSS

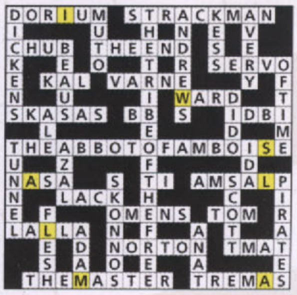
- **1** He planned to kill the Doctor's double (5,4)
- **6** Creator of the Vervoids (5)
- **9** John ______ - art critic in *City of Death* (6)
- **10** Companion of the Doctor (3)
- **11** The first victim of the Flood (4)
- **16** He rebelled against the Three Who Rule (6)
- **17** President of Inter Minor (4)
- **18** A Dalek agent (5)
- **19** The nucleus of the swarm (3,9,5)
- **23** Planet where 6 Across created the Vervoids (5)
- **24** (and 28 Down) Writer of Survival (4,5)
- **25** Engineer on the *SS Pentallian* (6)
- **30** Where Kathy Nightingale ended up when touched by a Weeping Angel (4)
- **32** (and 12 Down) He composed the *Doctor Who* theme (3,7)
- **33** Weng-______ (6)
- **34** Gold _____ (5)
- **35** Member of 2 Down (5,4)

DOWN

- **1** (and 5 Down) Goddess worshipped by the soldiers on Messaline (5,3)
- **2** Organisation set up to find the Doctor (1,1,1,1,1)
- **3** Home of Sarah Jane Smith and Luke (6)
- **4** The Vardans' and the Sontarans' joint campaign (3,8,2,4)
- **5** See 1 Down
- **6** He was in charge of the Space Museum (5)
- **7** Member of a telepathic alien race (9)
- **8** (and 26 & 29 Down) The Face of Boe's final words (3,3,3,5)
- **12** See 32 Across
- **13** He was killed by Tasambeker (5)
- **14** The Doctor's daughter (5)
- **15** Species that settled on Messaline alongside human colonists (4)
- **18** Type of hat worn by the Doctor (7)
- **19** Handy man at the Buddhist monestary in Mumerset (5)
- **20** Alias adopted by the Time Lord Azmael (9)
- **21** The Doctor's wife (5)
- **22** Neutral ground that the Judoon used when apprehending the Plasmavore (4)
- **26** See 8 Down
- **27** _____ Blackman, played 6 Across (5)
- **28** See 24 Across
- **29** See 8 Down
- **31** A Gond (3)
- **33** The computer that ran the Library (1,1,1)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



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LAST ISSUE'S PRIZE WORD: WALLIAMS

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PHONE 09011 542 232

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OR SEND YOUR ANSWER, NAME AND ADDRESS ON A POSTCARD OR STUCK DOWN ENVELOPE TO 'DWM CROSSWORD' AT THE ADDRESS ON PAGE 80.

This competition closes on 21 September 2011.

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 25 August and close at midnight on Wednesday 21 September 2011. Service Provider: Telecom Express, 0870 880 4869. For full terms and conditions see page 79.

DAVID WALLIAMS forms a new double act... with Matt Smith!
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Our heroes take on the most evil man who ever lived in LET'S KILL HITLER! Exclusive previews, interviews and photos from the incredible new series - inside!

JUST FOR FUN! Who was in charge of *Battlefield*'s archaelogical dig? | Who played Shockeye o' the Quawncing Grig? | What ship was commanded by Captain Rigg? | Who spent their first day chasing a pig? ANSWERS ON PAGE 82

WOTCHA!

The page that is so microscopic they need a laser beam to scan it.

Compiled by **THE WATCHER**

A HISTORY OF DOCTOR WHO IN 100 OBJECTS…

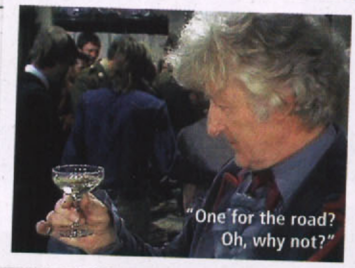
#9 A PINT OF GINGER POP

The Encyclopaedia Galactica defines alcohol as a colourless volatile liquid formed by the fermentation of sugars, and notes its intoxicating effect on various carbon-based life forms. *The Gunfighters'* Doc Holliday defines alcohol as 'rattlesnake oil', and cheerfully offers a slug of it to the First Doctor prior to the commencement of dental surgery. Our hero's horrified refusal – "My dear man, I never touch alcohol!" – signals a surprising new development for a man previously seen knocking back goblets of wine in *The Romans* and *The Massacre*, not to mention serving up Christmas bubbly aboard the TARDIS in *The Daleks' Master Plan*. But then, it doesn't take much detective work to realise that the Doctor's relationship with the demon drink is an ever-evolving mystery.

The Second Doctor isn't a big imbiber, although he nurses a tankard when disguised as a washerwoman in *The Highlanders*, and gets thoroughly sozzled at Oscar's restaurant when Androgum-augmented in *The Two Doctors*. But of all the incarnations, it's the next pair who are the most seasoned tipplers. The Third Doctor's dipsomania dissects the course of time: in *Day of the Daleks* he raids Sir Reginald's cellar before quaffing from a quisling carafe in the Dalek dystopia. He later requests a large Scotch in *Carnival of Monsters*, before guzzling yet more plonk in *The Green Death* and *The Time Warrior*. The Fourth Doctor seldom wastes an opportunity to sample an off-world vintage, as witnessed in *The Brain of Morbius*, *The Androids of Tara*, *State of Decay* and *Warriors' Gate*, while back on Earth he keeps a crafty stash of brandy in his cane in *The Talons of Weng-Chiang*, accepts a sherry from De Vries in *The Stones of Blood*, and glugs red wine with Romana before helping himself from Scarlioni's decanter in *City of Death*. Mind you, in the same story he makes a point of ordering nothing stronger than three glasses of water ("make them doubles"), which, like his request for "a pint of ginger pop" in *The Android Invasion*, suggests a man who generally restricts his carousing to private parties.

A contrast is struck by the apparent teetotalism of the Fifth Doctor, who twice declines wine in *Enlightenment* and has an inconclusive encounter with a goblet in *The King's Demons*, having previously set out his manifesto in *Black Orchid* when he turns down a cocktail in favour of "a lemonade with lots of ice". The Sixth Doctor, on the other hand, is an unrepentant old soak: *The Twin Dilemma* has him happily reminiscing about a colossal piss-up with fellow Time Lord Azmael, while the radio serial *Slipback* breaks new ground by opening with our family-friendly hero nursing a hangover after a night on the lash at an insalubrious Voxnic bar.

The Seventh Doctor is back on the wagon, vetoing vodka and avoiding Arthur's Ale in *Battlefield*, while the Eighth steers Grace away from a tray of champagne at the millennium party, although this is probably motivated less by temperance than by the need to get on with saving the world. The Ninth Doctor is back on the booze, enjoying a glass of rosé over dinner in *Boom Town*. The Tenth is a more slippery customer: there's a glass of wine in front of him in *The Christmas Invasion* but we never see him touch it, while he gleefully plays the binge-drinker in *The Girl in the Fireplace* before dropping the act in an instant (or else using his Time Lord powers to sober up on the spot; in my thirst for knowledge I've just quizzed Steven Moffat on this interesting point, and he tells me it's one of those little mysteries that are best left unanswered). No such ambiguity surrounds Doctor Eleven, who spits out wine with a disgusted grimace in both *The Lodger* and *The Impossible Astronaut*. Yuck.



"One for the road? Oh, why not?"

IN A NUTSHELL: One reformed alcoholic, three total abstainers, a couple of don't-knows, and five rounds rapid.

ELEVENTH DOCTOR TOP TEN

- THE FIRST TIME EVER I SAW YOUR FEZ
- ENJOY THE SILENCE
- THE NEVER ENDING RORY
- ANOTHER CRACK IN THE WALL
- I'M THE LEADER OF THE GANGERS (I AM)
- BIG YELLOW ATRAXI
- BETTER THE DARVILL YOU KNOW
- WANDRIN' STARWHALE
- PICTURES OF MATT SMITH MEN
- THE RIVER SONG IS ENDED, BUT THE MELODY LINGERS ON

Put a name to… THE SIX FACES OF DELUSION

Five of these nominative cases are genuine. The remaining one stands accused. Can you nose out the name-related nonsense?

Answer revealed at the bottom of the page.

1. Lazlo and Biroc, the two principal Tharils in *Warriors' Gate*, have what can only be described as pen-names: the inventor of the ballpoint pen was a Hungarian called Lazlo Biro.
2. There is a Chicago-based institute of theology called the Zygon Center for Religion and Science. Its quarterly academic journal is simply entitled *Zygon*.
3. As well as being the Master's alias in *The Mind of Evil*, Emil Keller is the real-life author of a number of books on the history of German photography.
4. As well as being a blinking scary race of aliens, *Weeping Angels* is a sentimental 1943 song by Rezso Seress, best known as the composer of *Gloomy Sunday*.
5. As well as being a belligerent Sontaran Commander in *The Invasion of Time*, Stor is the name of a celebrated Swedish hip-hop artist.
6. As well as being a sadistic Field-Major in *The Sontaran Experiment*, Styre is the name of a traditional English variety of cider apple.

DIALOGUE SPOT

FROM "FURY FROM THE DEEP" EPISODE THREE

THE DOCTOR
This seaweed happens to be dangerously alive.

HARRIS
Alive? But how can it be?

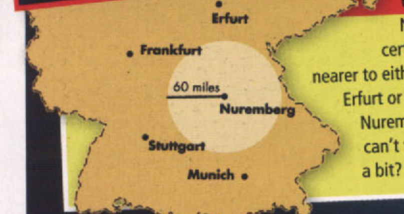
AUDIENCE
Because it's seaweed, presumably.

SUPPORTING ARTIST of the month

For as long as the TARDIS has been pitching up in alien cities and futuristic bases, the duties of the *Doctor Who* extra have traditionally included attacking that stubbornly impenetrable door, while the foreground is hogged by a speaking actor who is usually barking something like 'It's no good sir, they've sealed the bulkhead!' into his personal communicator. Alas, *Doctor Who* bulkheads being what they are, there are times when your heart goes out to that humble background artiste. One of those times arrives precisely two minutes and five seconds into Part Two of *Warriors of the Deep*. 'Bang! Bang! Bang!' goes the battering noise as Tegan and Turlough flee down the corridor. 'Bang! Bang! Bang!' it continues, as we cut to the other side of the bulkhead. Then the camera pulls out to reveal a mournful chap in a polythene helmet tapping timorously at the wall, taking the utmost care not to make the scenery wobble. After a few moments he turns dispiritedly towards camera, his face a picture of abject humiliation. I want to hug him.

NUREMBERG TALLY

GERMANY
60 miles outside Nuremberg



Among the many intriguing questions raised by *Journey's End* is the curious enigma of this on-screen caption. Any given spot on a 60-mile radius from Nuremberg is almost certainly going to be nearer to either Stuttgart, Frankfurt, Erfurt or Munich than it is to Nuremberg itself. So, er… can't we narrow it down a bit?

ANSWERS: page74 – It's Pete the morgue attendant on the Time-Space Visualiser; page 81 – Just for Fun! Peter Warmsly, John Stratton, *The Empress*. Christopher Eccleston, above – The Six Faces of Delusion The monocarpic moniker is number 4. There's no such song. The other five facts are completely true.

NEXT ISSUE...

A DATE WITH DESTINY

THE DOCTOR FACES HIS FATE IN THE NEXT...

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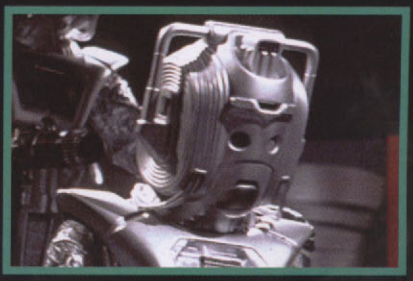
PLUS...

BOOM TOWN

THE GIRL WHO WAITED



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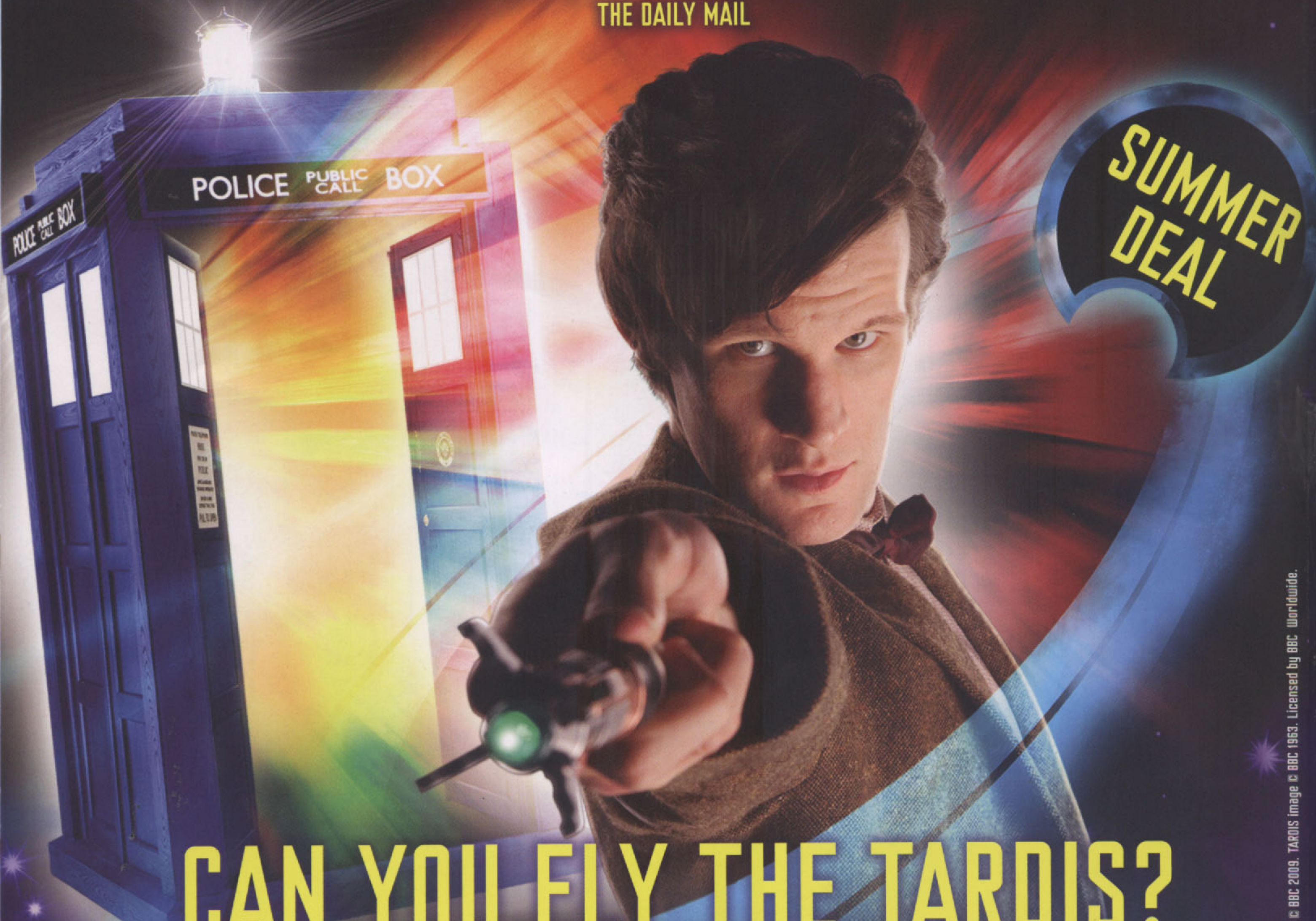

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